e.138
1-21

The ART of Musical Modulation

Rendered Easy and Familiar;

and, DIGESTED IN

TWELVE TABLES;

Shewing the Shortest method of Modulating thro' all the Keys,

in three and four Parts.

To which is perfixed an Explanatory Preface.

By P: I: FRIKE.

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BRITISH MUSEUM

PREFACE,

Containing INSTRUCTIONS for Uſing the TABLES.

MODULATION makes ſo material a part of the Science of Muſic, that it is to be regretted, the Mode of attaining it has not hitherto been pointed out in a plain and unambiguous manner; at leaſt, the ſmall degree of attention which ſeems at preſent to be paid to an object of ſuch importance, may juſtify the obſervation. The Compoſer and Performer are equally intereſted in every endeavor to render this Subject more eaſy and intelligible, as without it all other attainments in the ſcience muſt be inaccurate and imperfect, deprived of that pleaſing effect which a thorough knowledge of Modulation never fails to produce.

The Author of the following ſheets, with a view to remove a difficulty ſo generally complained of, has with much care and attention, endeavored to lay down in an eaſy and clear method, ſuch Rules for Modulation, as, he flatters himſelf, will in a great meaſure anſwer the purpoſe for which they are intended. But as thoſe Rules may not in ſome caſes be fully underſtood, it will be neceſſary to give a diſtinct and particular Explanation of them, that their practice may be rendered more eaſy and expeditious.

The Rules here laid down are compriſed in Twelve Tables; ſix of which are to be conſidered as Principals, the other ſix are only Tranſpoſitions of thoſe that precede them, viz.

THE SIX PRINCIPAL.			THE SIX TRANSPOSED.		
1ſt	in	C	2d	in	C ſharp
3d		D	4th		E flat
5th		E	6		F
7		F ſharp	8		G
9		A flat	10		A
11		B flat	12		B

Each Table conſiſts of four double lines, continued along both pages of the book.

The

The 1ſt modulates from a major key to a major.
2d - from major to minor.
3d - from minor to minor.
4th - from minor to major.
and in the ſame manner through all the Tables.

N. B. The ſpaces between the upright lines in the Tables are called Columns, within which each Modulation is ſeparately made, and the flats and ſharps marked at the beginning of every line, ſerve through all the columns in that line.

As there is a difference in beginning a reſolution with the 3d, 5th, or 8th above; if each of theſe Modulations had been made ſeparately through all the different keys in three and four parts, it would have increaſed this work to ſix times its preſent length; but this operation appeared unneceſſary, as all the Modulations in the Tables may be performed, by attending to the Directions afterwards given. Two Tables are therefore adapted to each of the above methods, which modulate through all the half notes in the ſcale.

The 1ſt Table is in 4 Parts. The 3d in 3 Parts. Both begining with 8th above.
5th ———— 7th ——— Ditto ——— 5th ditto
9th ———— 7th ——— Ditto ——— 3d ditto

In order to tranſpoſe the above Tables, it is neceſſary to turn to that beginning with either the 3d, 5th, or 8th, and the particular Modulation meant to be tranſpoſed, will be found in the correſponding Column in all theſe Tables at the ſame place. For example; in the 9th Table, in the 9th Column on the 4th Line, the Modulation is made from A flat minor to E major; and if this is wanted to be tranſpoſed, the manner of doing it may be ſeen by turning to the 1ſt Plate, where it will be found tranſpoſed five different ways; and the places whence the Tranſpoſitions are taken, are marked thus *. There is alſo another Example, marked in the ſame manner, in the third Line, which is not inſerted in the 1ſt Plate ‡.

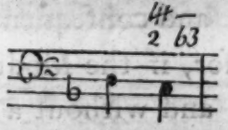
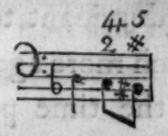
‡ The three minor Keys, viz. D ſharp, G ſharp, and A ſharp, ſhould have been introduced in the Tables E flat, A flat, and B flat; but it was thought neceſſary to write theſe three Tables with one Character, for the following reaſons. Firſt, There not being ſufficient ſpace to write two different names on one Table. 2dly, To avoid the double ſharps, particularly in the Scale of A ſharp minor. And 3dly, As the Notes in the major Keys are the ſame on the Harpſichord or Organ, it was thought eaſier for them who play on thoſe inſtruments, to write them in the above manner; and the Scale upon which this Work has been conducted, is added at the bottom of the firſt Plate. It muſt be obſerved, that the Flats and Sharps, marked after the Names of the Notes, are not to be underſtood as major Thirds, or minor Thirds, but only the Flats and Sharps belonging to the Notes, where they are marked, becauſe the words Major and Minor are wrote particularly over the places to which they belong.

This

This method may be followed from 4 Parts to 3, or from 3 to 4; as has been ſhewn in the 1ſt Plate, taking care to turn to the particular part of the Column and Line from which the note meant to be tranſpoſed, is taken.

The Tables of Tranſpoſition are inſerted only to ſhew the learner more clearly what method he is to follow in making them from different keys; but as the greateſt variety may be introduced in Modulation, the Author has, in ſome inſtances, deviated from the principal Tables, and where this has been done, it is always marked under the Bas thus ——.

The Thorough Bas has been added to the ſix principal Tables, that they may be more ſerviceable to the learner, on account of the variety that occurs in figuring: but as doubtful paſſages may appear in the courſe of ſome Modulations in the Thorough Bas; it muſt be remarked, that the Accompaniment ought always to conform itſelf to the Bas Note, as in the Modulation from A flat minor into B major, &c. Hence it is hoped, that it will be thought unneceſſary to have a Natural to the 6th to reſolve the foregoing 5th E flat, as it is wrote out in the Explanatory Table, and to take E, becauſe the Bas Note G ſharp produces already that Reſolution, to which a ſmaller 6th could not be added than E, juſt as the following F ſharp to A ſharp; and if at laſt, the Bas Note G ſharp ſhould not be ſufficient to change the key A flat minor, then the reſolved 6th Natural would be F, as with the Reſolution from A flat minor into F ſharp minor.

Perhaps ſome judges may be induced to examine this Work with attention, and wiſh to find more diviſions; For Example; at the ſecond Crotchet in the 3d Table of the Thorough Bas from D minor into F ſharp major, inſtead of  to have  and ſo on. This, however, has been done ſometimes, as in the Modulation by the 7th from D major to E flat minor, and the ſame from A flat minor to B minor, &c. this laſt Example might as well have been divided in the firſt Bas Note of the 9th principal Table, page 18, as it is done in the 9th Table of the Thorough Bas: but that manner would not only require a great many more notes and figures, but would be much more difficult and troubleſome for the beginner, and conſequently not ſo uſeful; it was therefore thought proper to adopt the ſhorteſt method.

In

In the whole of this Work, the Author has only laid down a foundation upon which every one is to build according to his fancy; and whoever has a mind to confine himſelf to the Tables as they ſtand, without any variations, it will be proper to reſt on ſuch Chords as prepare and lead to the Modulation; and that as well in regular pieces of Muſic, as in playing extempore; For example; by the third Crotchet from C major to C ſharp major, or from C minor into C ſharp minor, &c. which places, with ſeveral others, by way of example, are marked with a Pauſe over the Notes intended to be reſted on, becauſe the paſt ſound will be forgotten, the preſent will be predominant to the ear, and conſequently the following much more agreeable ;‡for, if the Modulations are played in the time preſcribed, and without a reſt on the Chord which prepares them, though entirely correſponding with the Rules of Compoſition, it would ſtill appear diſagreeable, more eſpecially according to the particular Key, and the Situation in which the parts may lie.

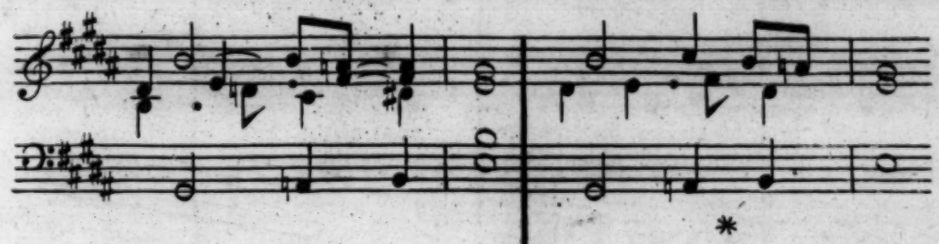
The Author has thought proper to add a CAPRICCIO, in order to ſhew more clearly the Intention of the Work, and in which he has introduced two particular Examples, 1ſt. of reſting on the Notes as abovementioned, and 2dly, the neceſſity of continuing the Melody in playing extempore, in caſe the Performer chuſe, or is immediately obliged to come to a concluſion at any particular Note, though at a conſiderable diſtance from the Key in which he ſets out; for inſtance, at the 4th Bar from the end of the Capriccio, if it were intended to go to the original Key, it cannot be done by adhering ſtrictly to the Fundamental Bas of the Capriccio, or the exact manner given in the Tables; but the melody muſt be continued as before; and this manner the Author would recommend to be followed through the Whole of this Work.

‡(or better yet) prepare the modulation in C, in good old Oil and vinegar Suppose at ten o'clock in the evening before bed time, let it rest the whole night thro', that the Modulation may well infuse, the next morning about 8 o'clock one may Swallow it down in a pill as physic, and then Surely and well imbibed go to C♯. amen

An Example

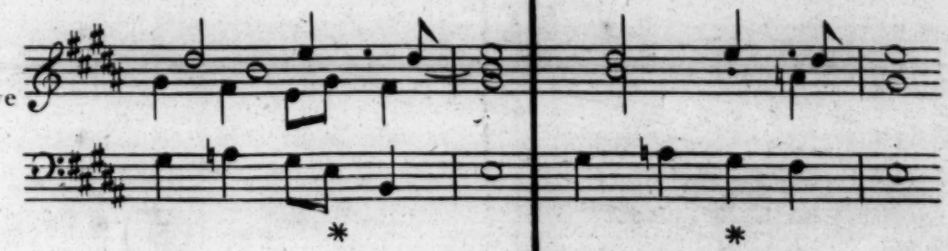
Shewing the manner of Tranſpoſing the following Tables

The Reſolution from G♯ Minor to E Major with the 3.d above in four Parts in the 9.th Table



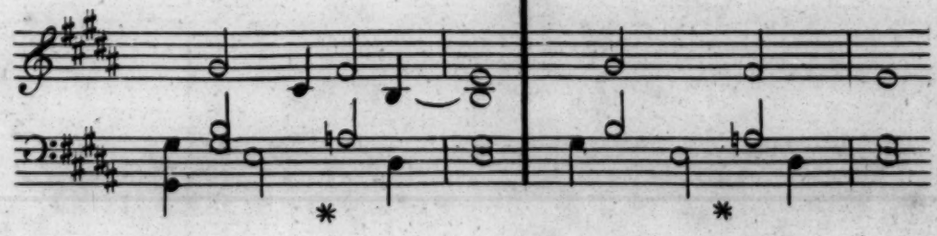
In three Parts with the 3.d above Tranſpoſed in the ſame key from the 11.th Table

In four Parts with the 5.th above Tranſpoſed from the 5.th Table



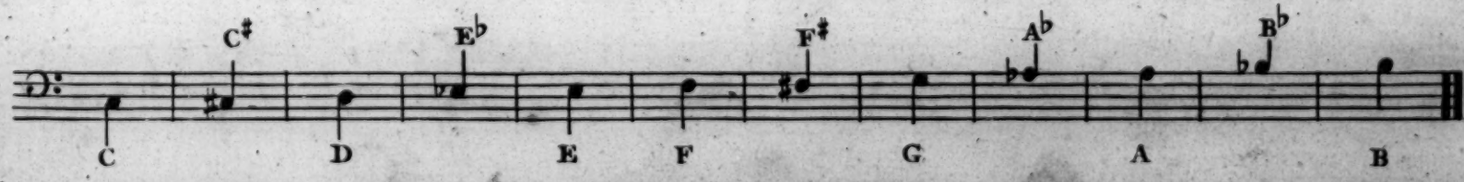
In three Parts with the 5.th above Tranſpoſed from the 7.th Table

In four Parts with the 8.th above Tranſpoſed from the 1.ſt Table

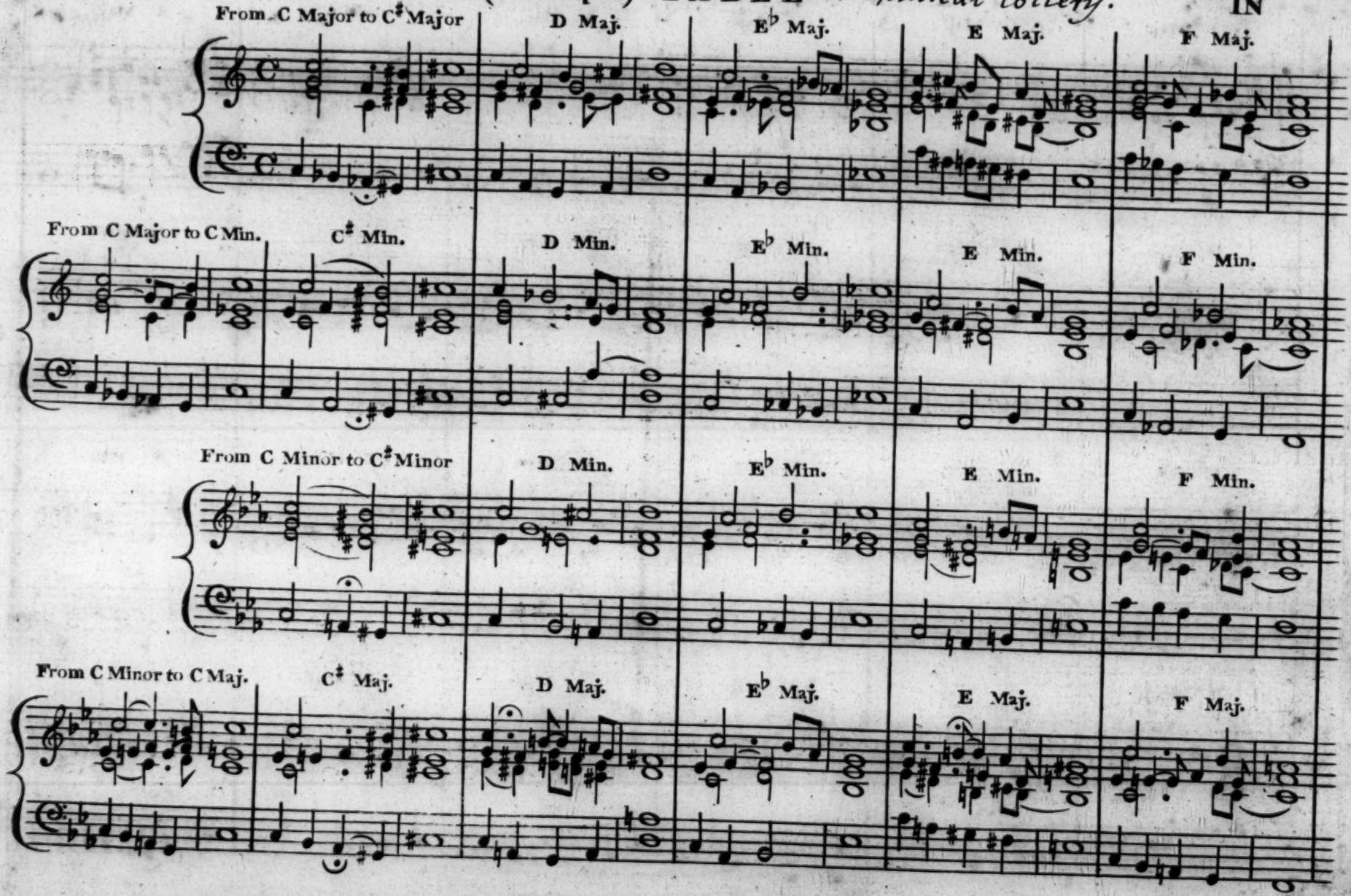


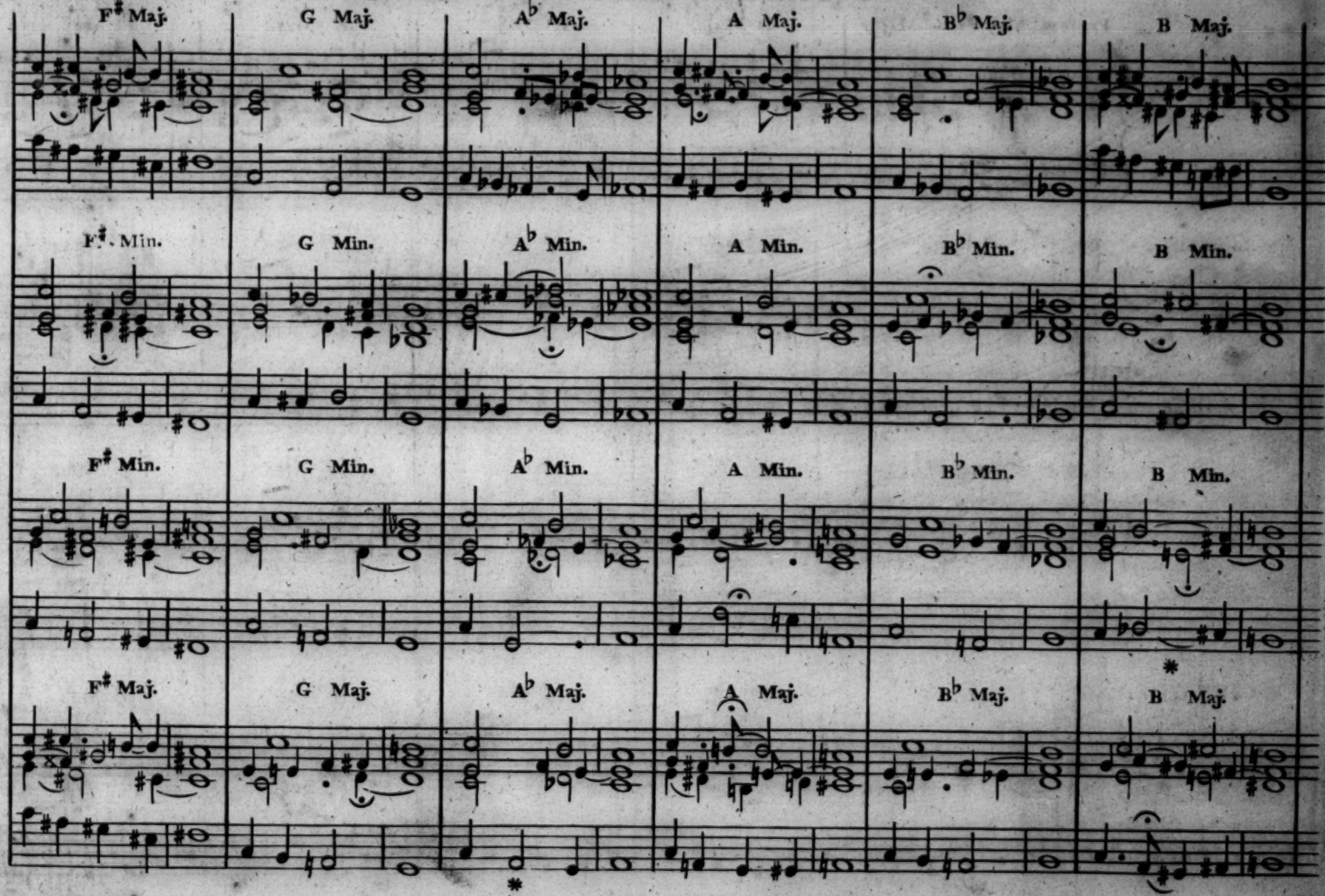
In three Parts with the 8.th above Tranſpoſed from the 3.d Table

SCALE

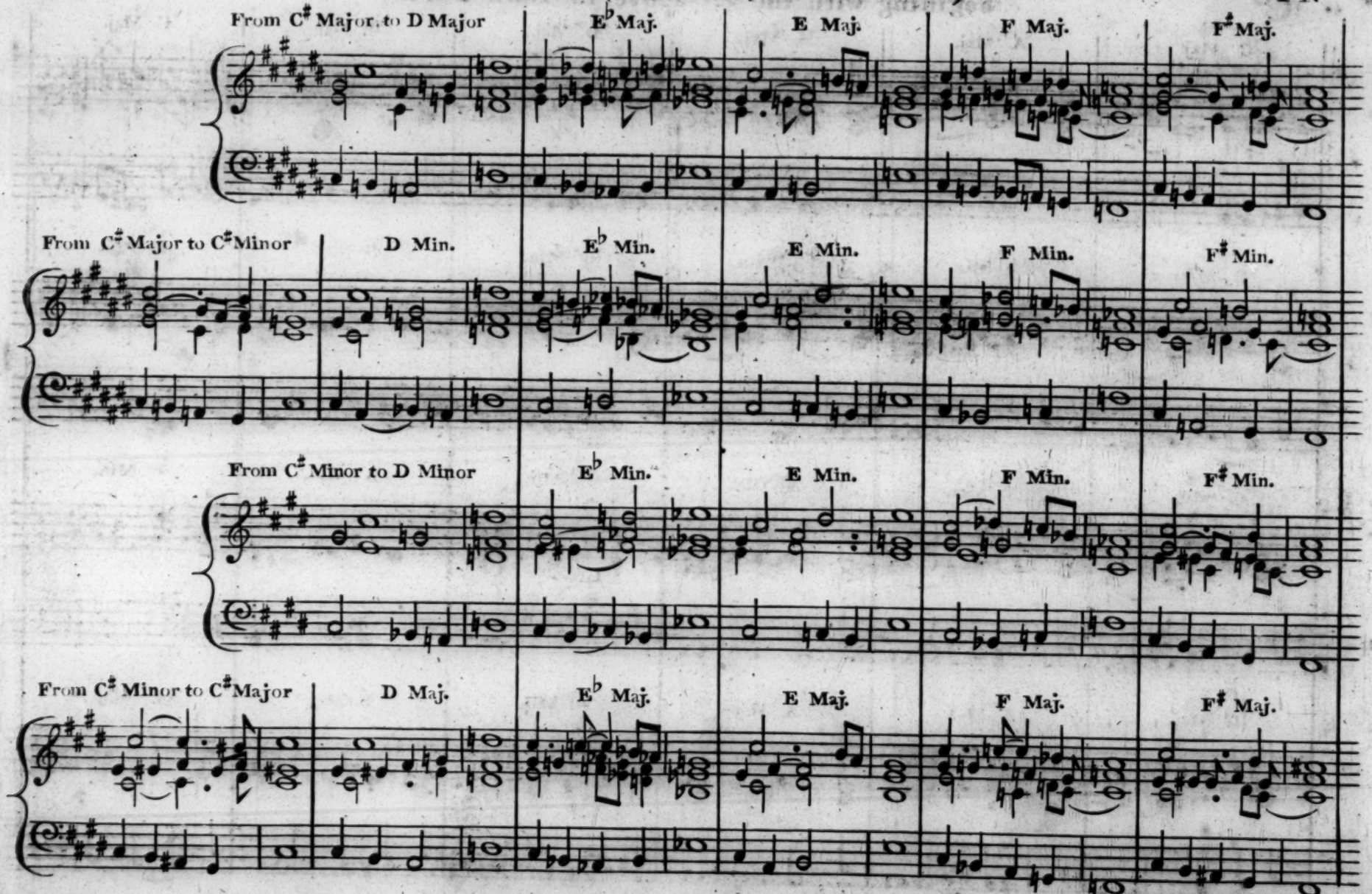


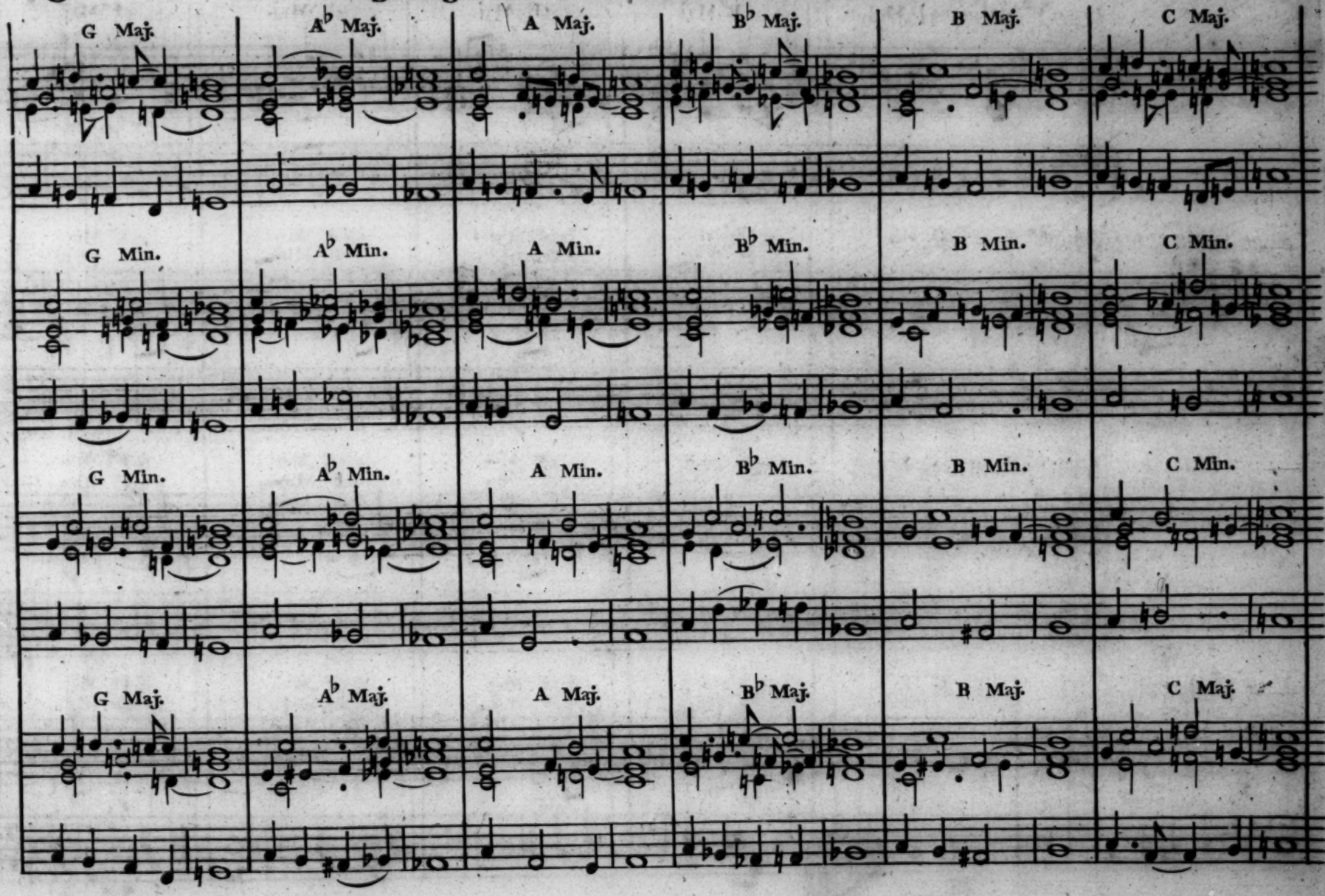
I (Principal) TABLE or *Musical lottery.* IN



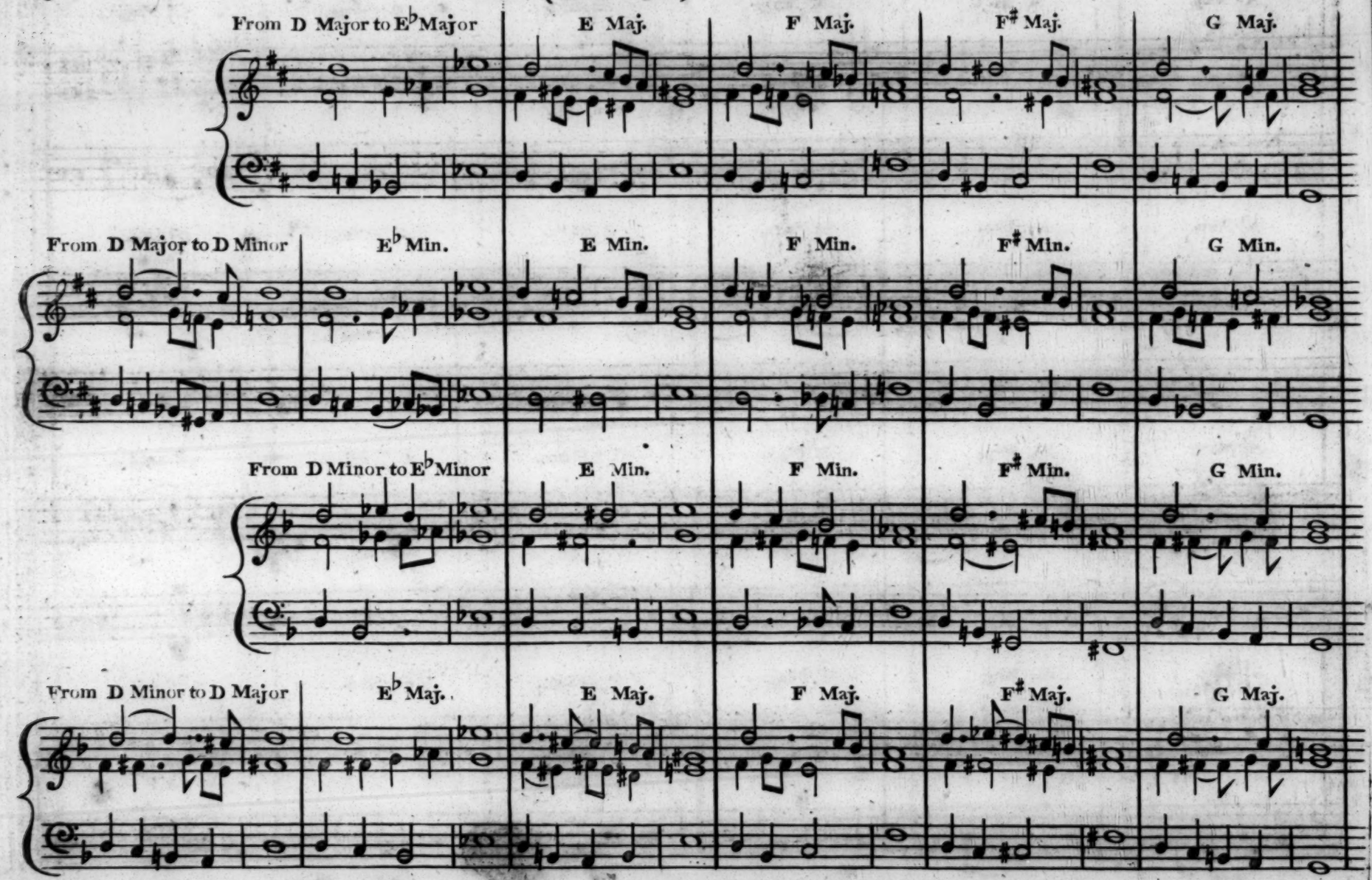

F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.
B Maj.
F♯ Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
B Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
B Min.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.
B Maj.

II TABLE (being a Transposition of the First) IN

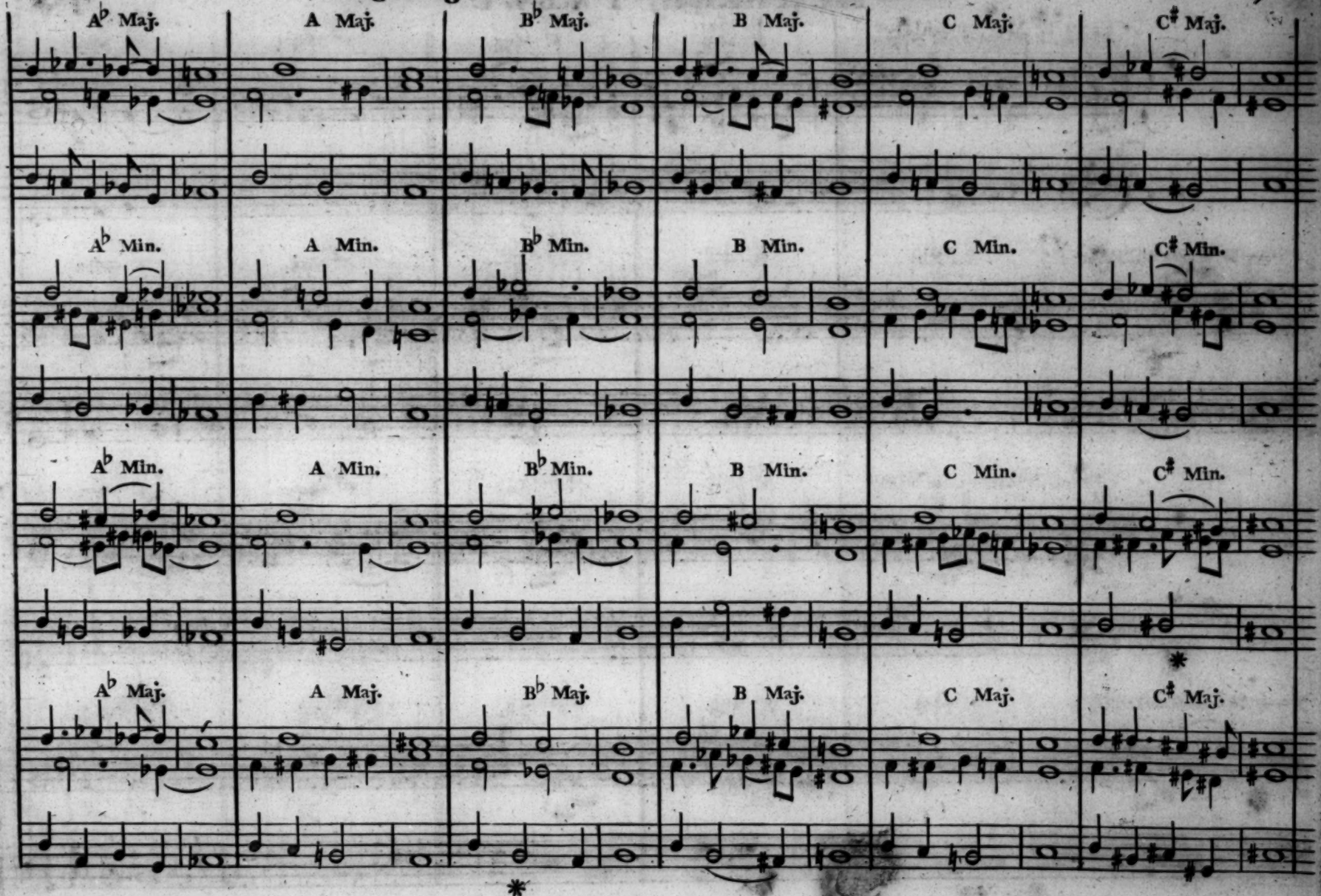



G Maj.
A♭ Maj.
A Maj.
B♭ Maj.
B Maj.
C Maj.
G Min.
A♭ Min.
A Min.
B♭ Min.
B Min.
C Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
B Min.
C Min.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.
B Maj.
C Maj.

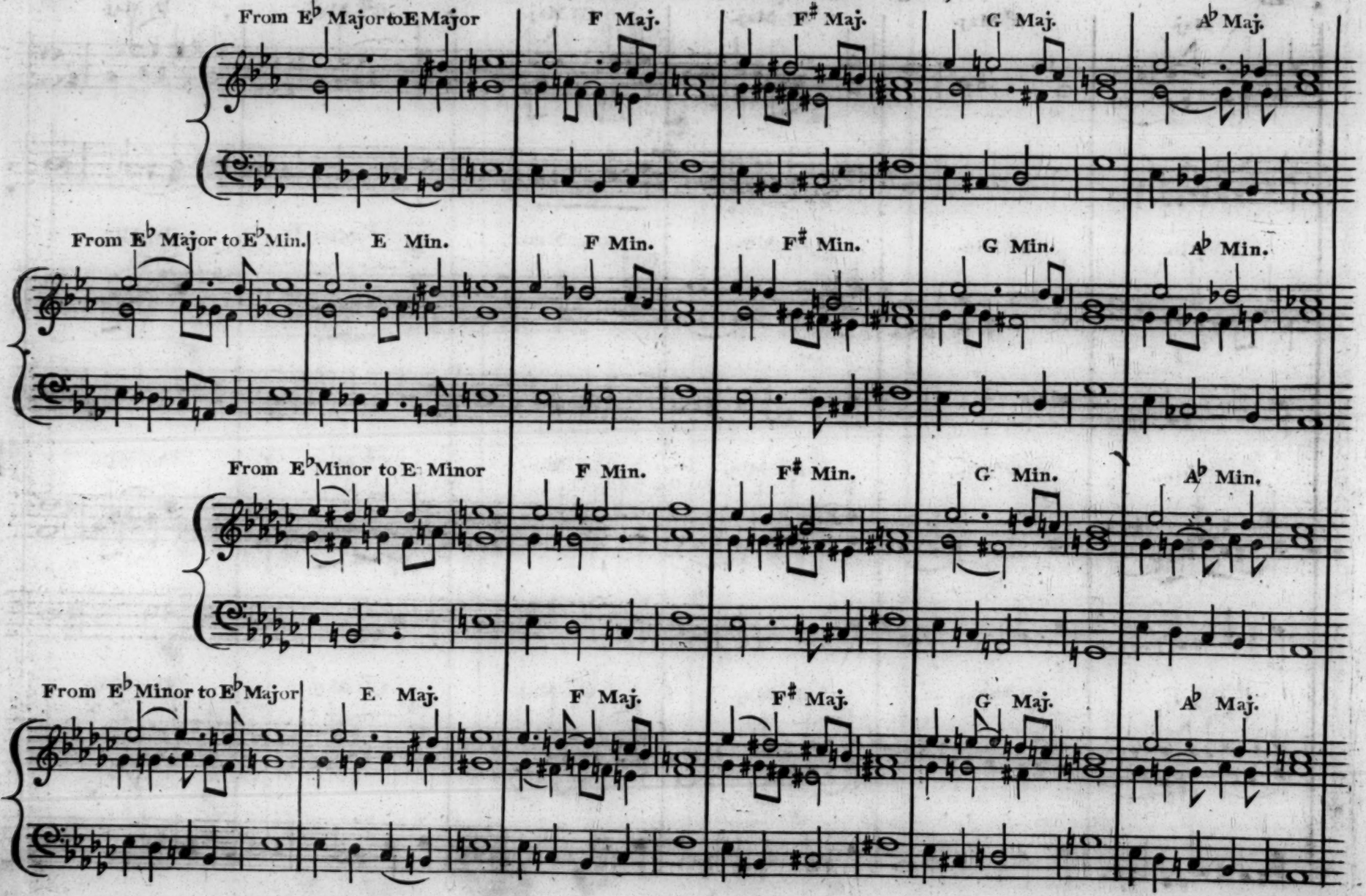
III (Principal) TABLE IN

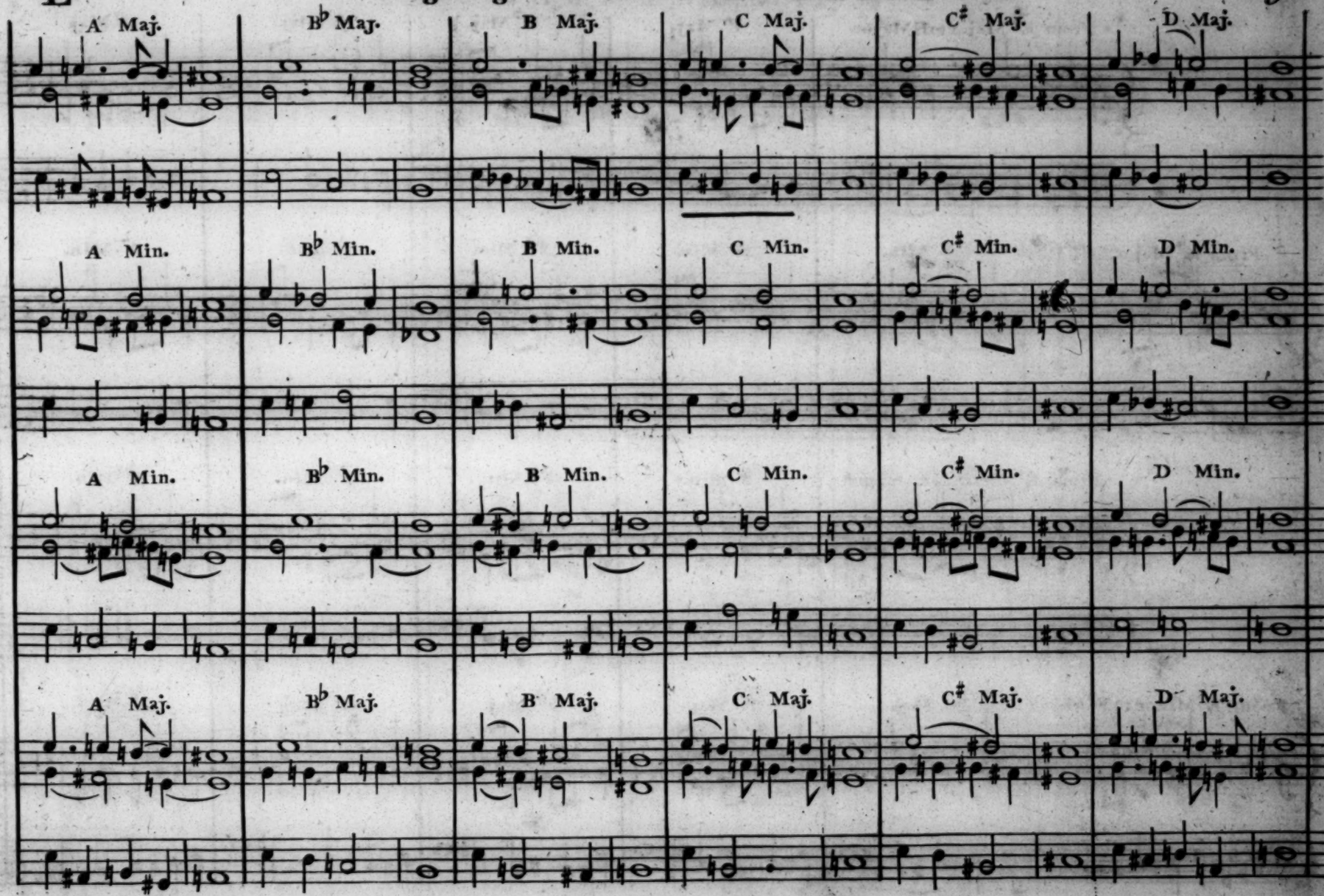


D begining with the 8th above in three Parts

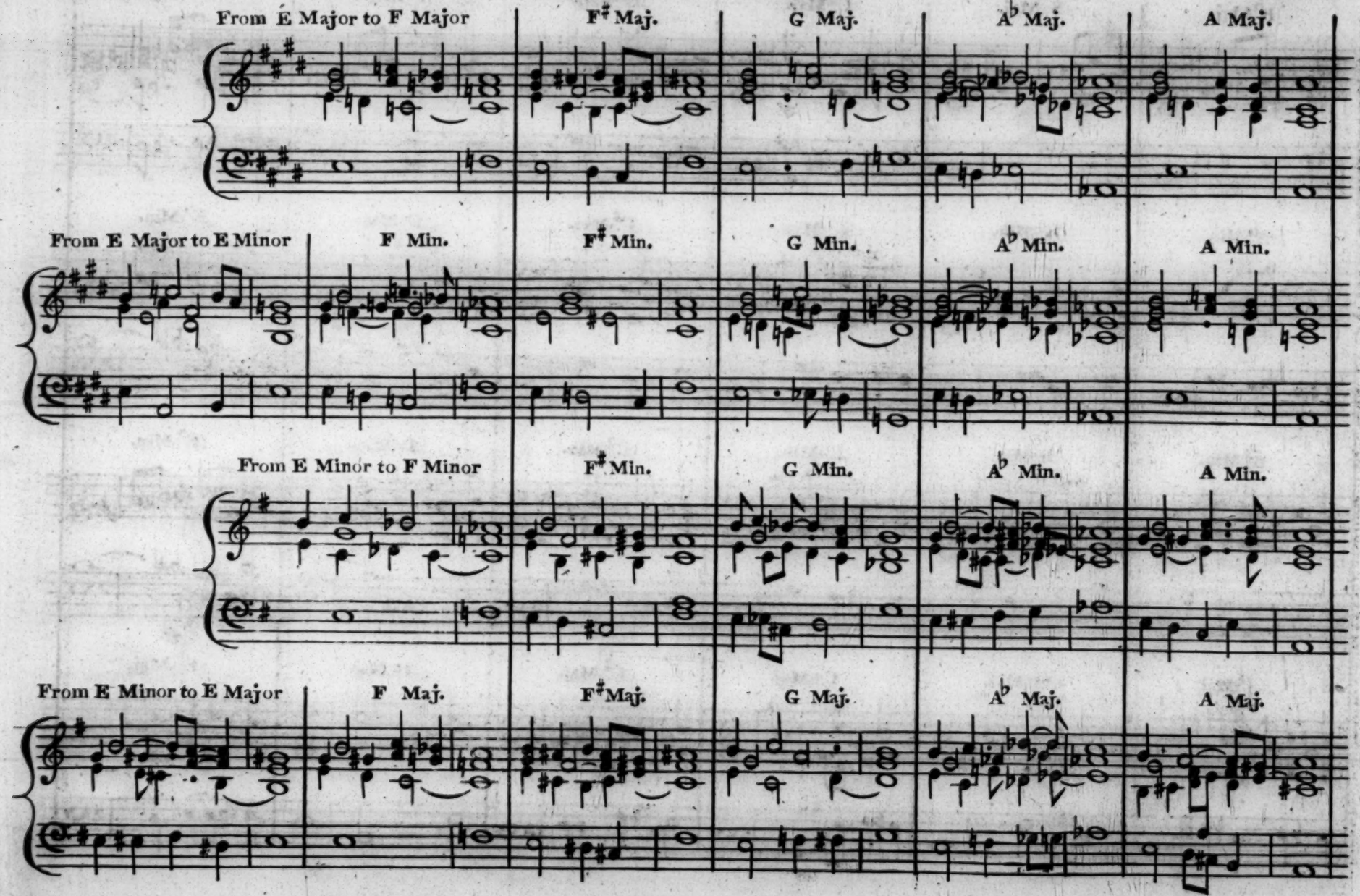


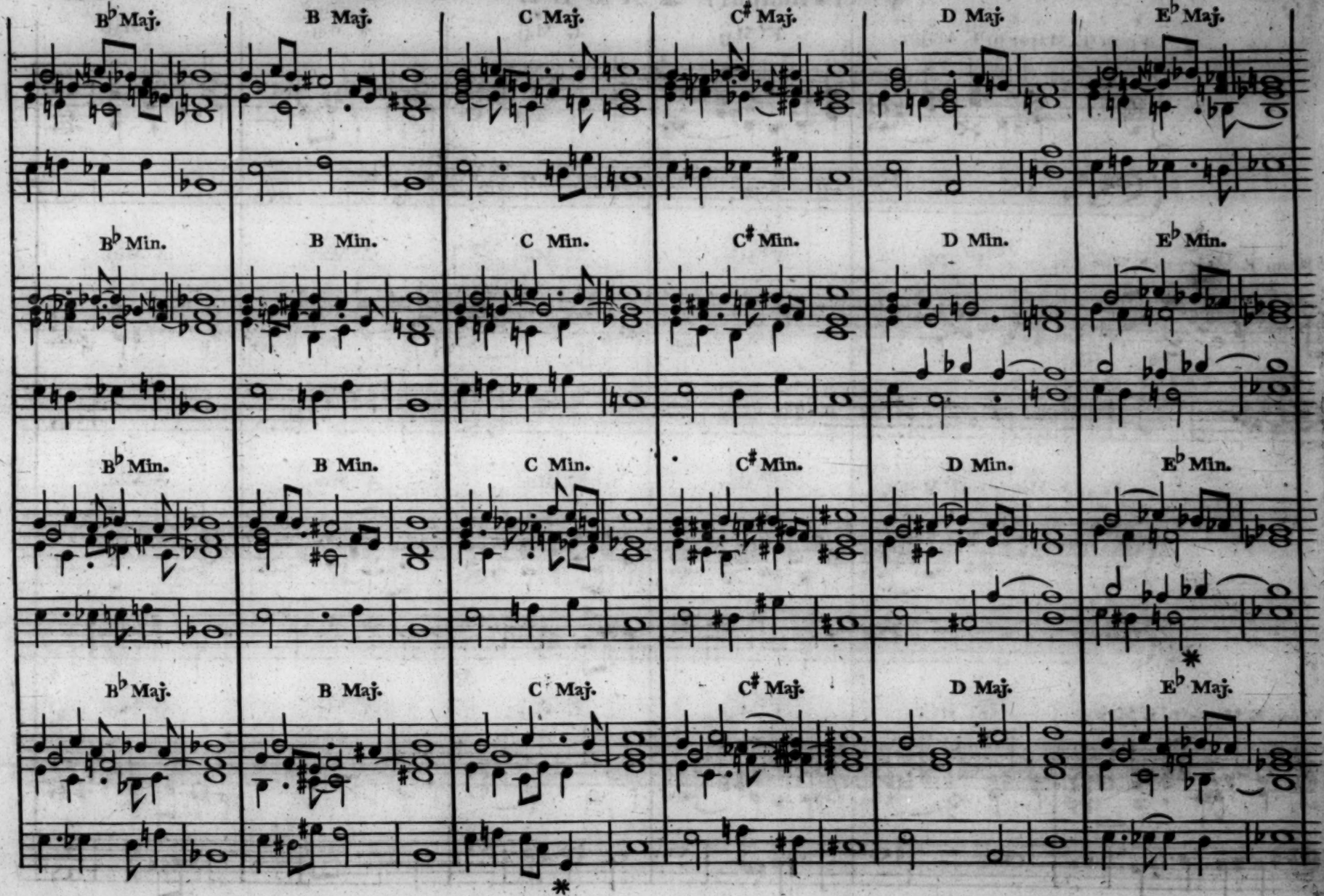
IV TABLE (being a Transposition of the Third)



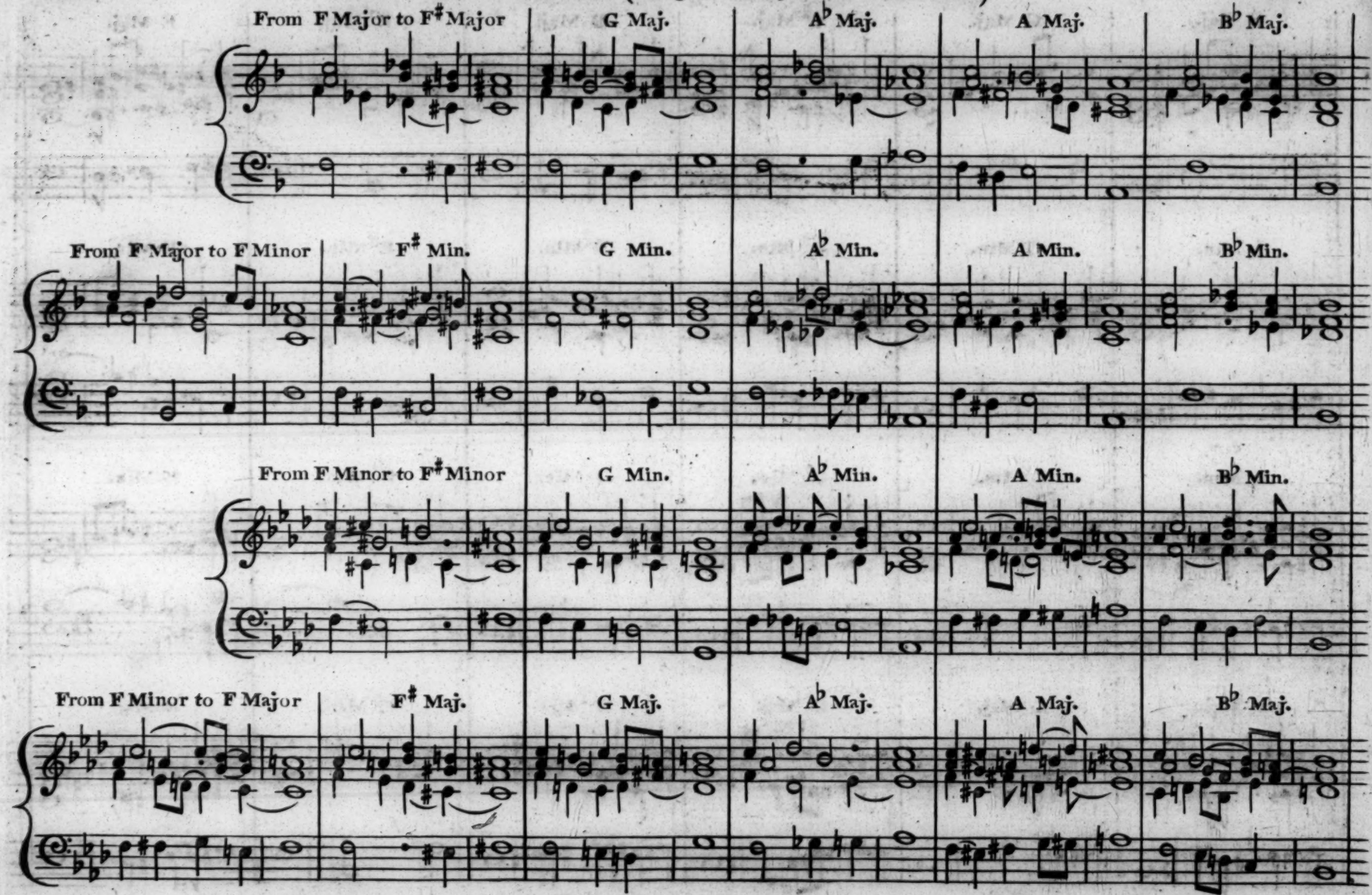

A Maj.
B♭ Maj.
B Maj.
C Maj.
C♯ Maj.
D Maj.
A Min.
B♭ Min.
B Min.
C Min.
C♯ Min.
D Min.
A Min.
B♭ Min.
B Min.
C Min.
C♯ Min.
D Min.
A Maj.
B♭ Maj.
B Maj.
C Maj.
C♯ Maj.
D Maj.

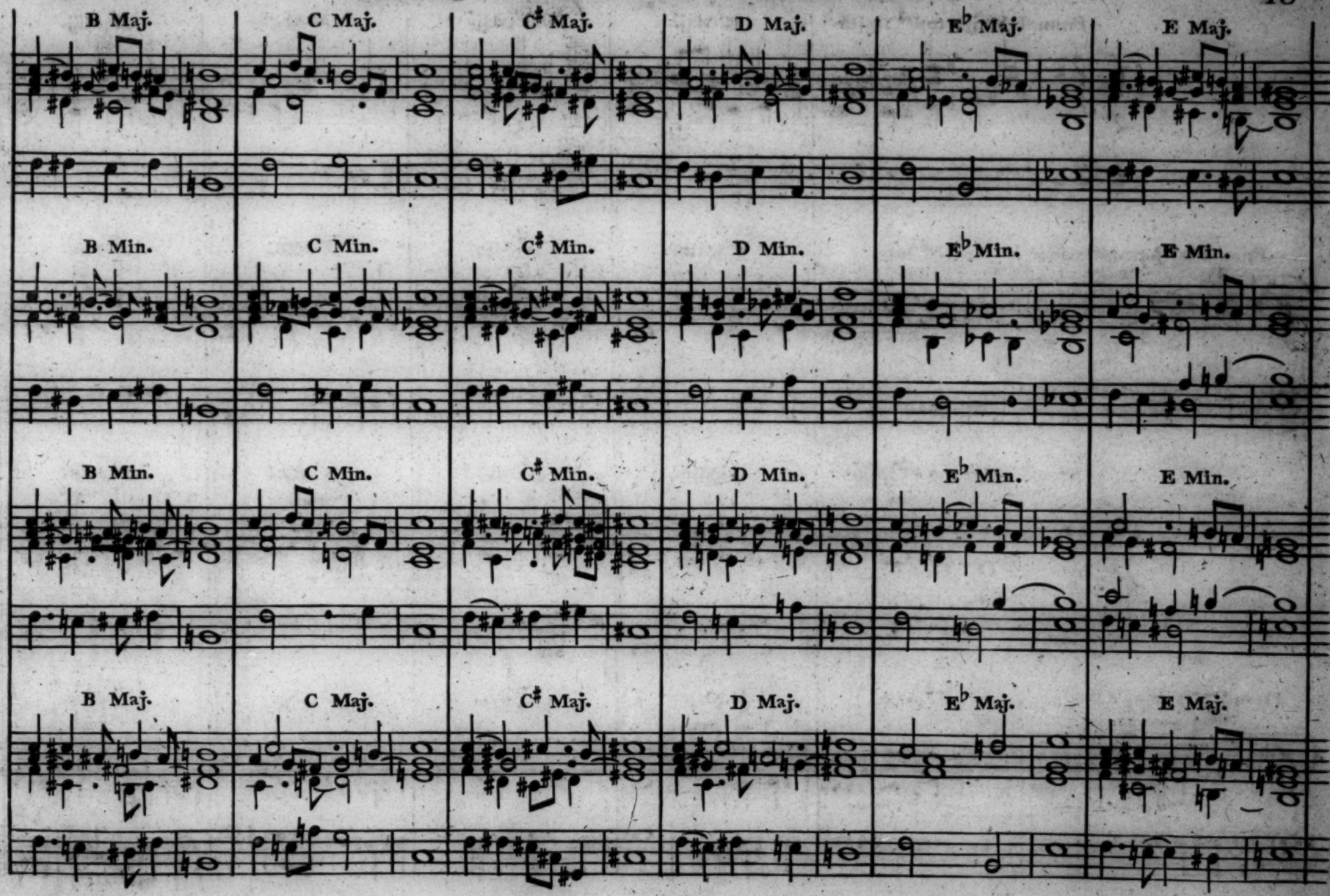
V (Principal) TABLE IN



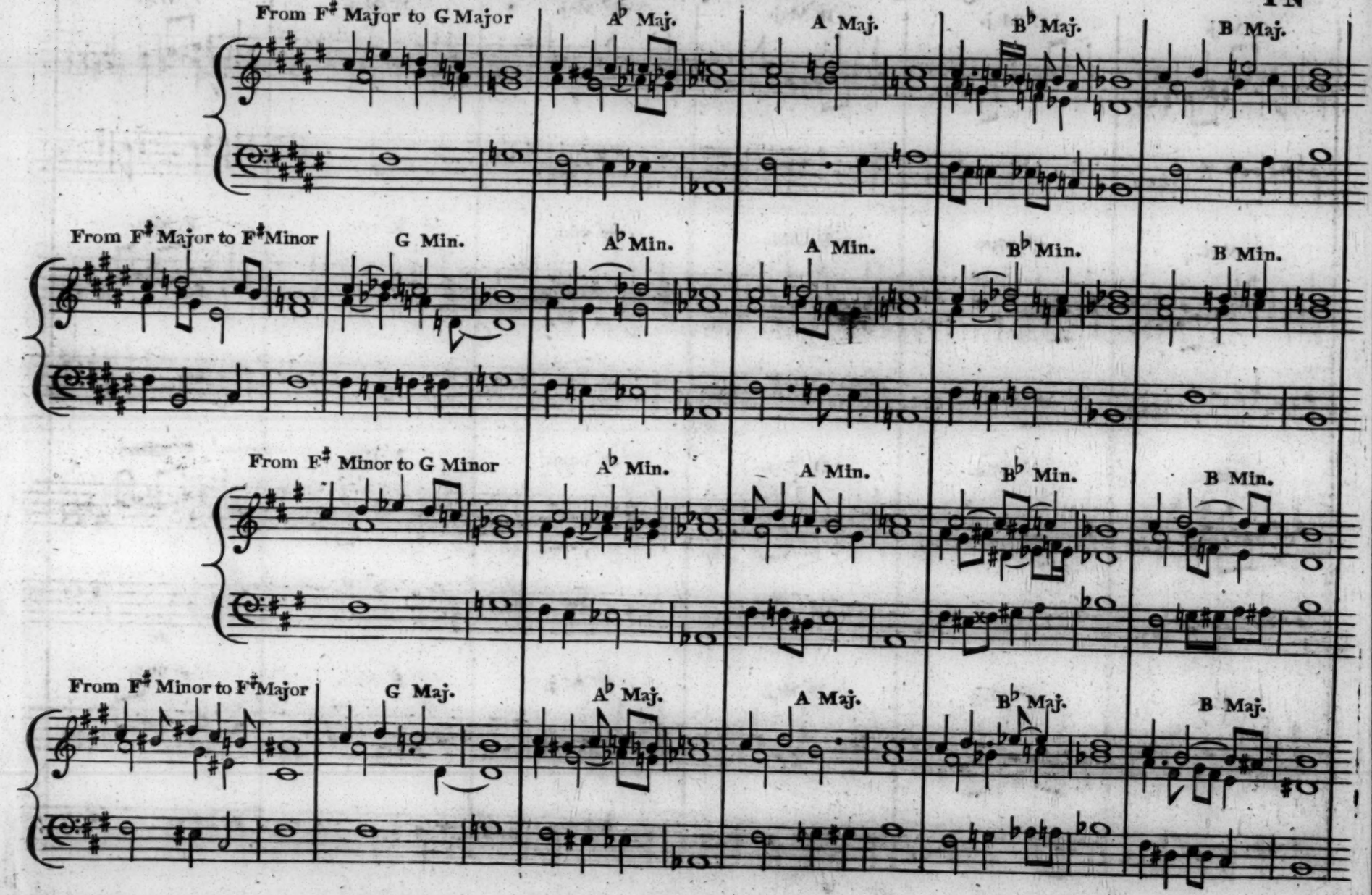

B♭ Maj.
B Maj.
C Maj.
C♯ Maj.
D Maj.
E♭ Maj.
B♭ Min.
B Min.
C Min.
C♯ Min.
D Min.
E♭ Min.
B♭ Min.
B Min.
C Min.
C♯ Min.
D Min.
E♭ Min.
B♭ Maj.
B Maj.
C Maj.
C♯ Maj.
D Maj.
E♭ Maj.

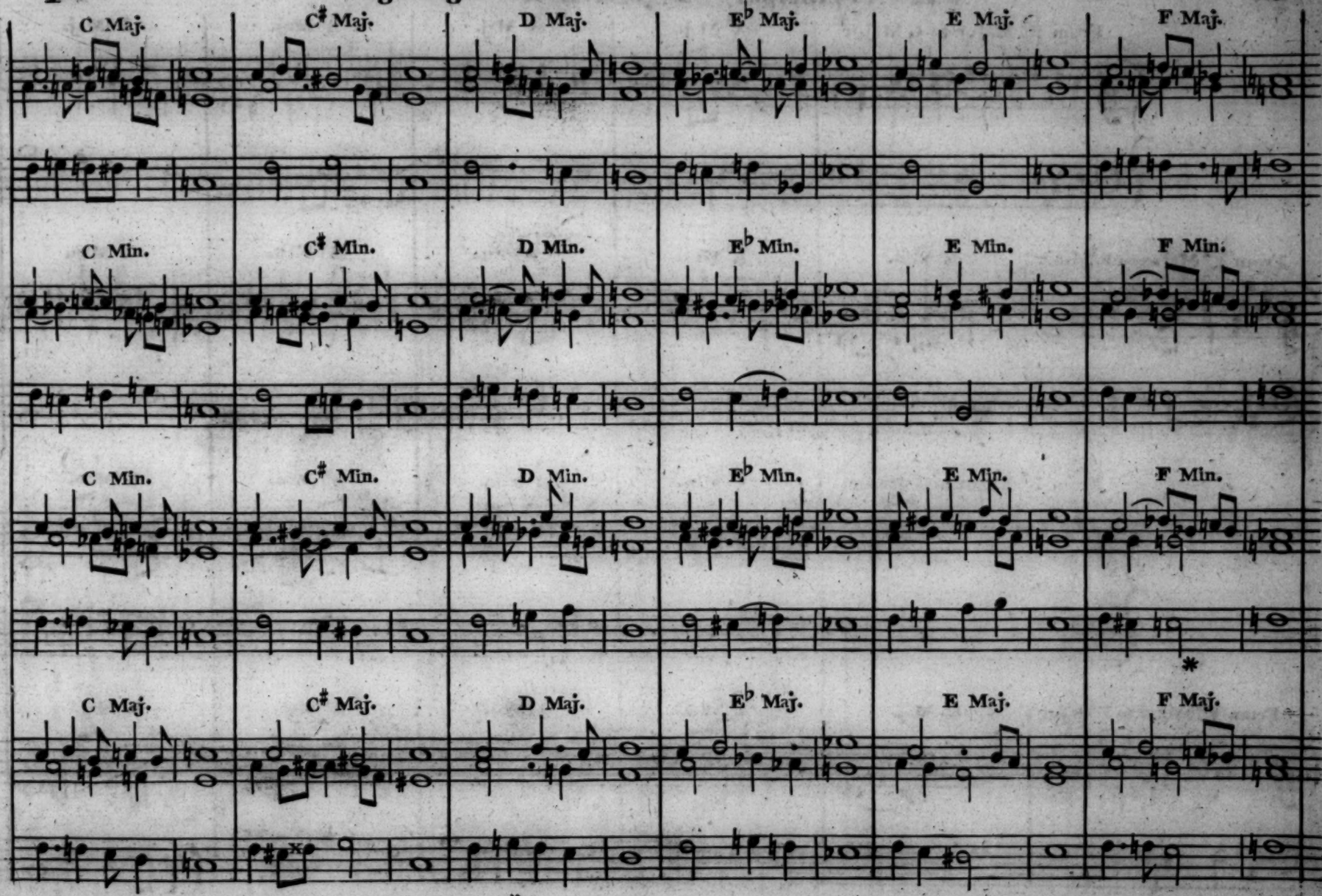
VI TABLE (being a Transposition of the Fifth) IN



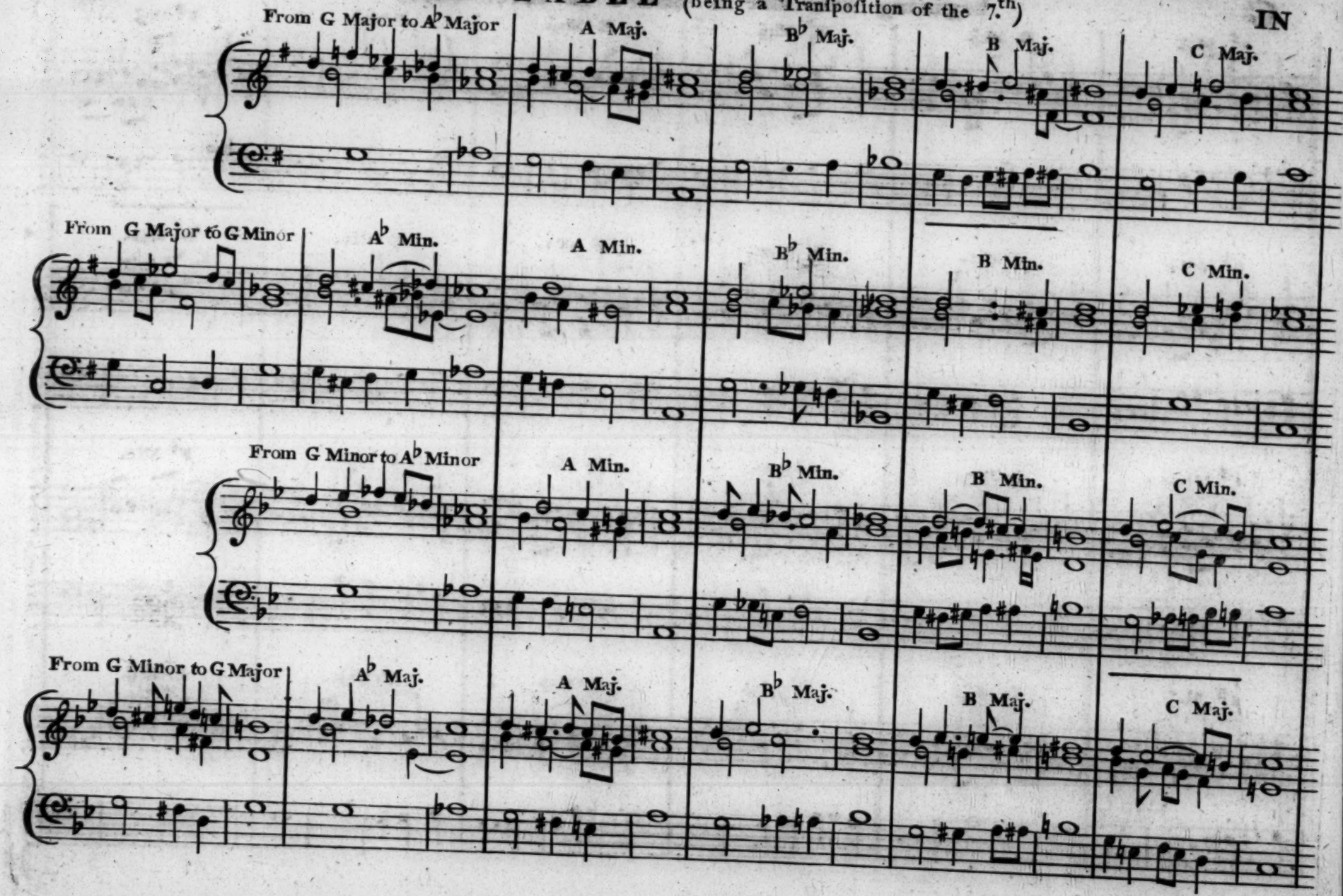

B Maj.
C Maj.
C♯ Maj.
D Maj.
E♭ Maj.
E Maj.
B Min.
C Min.
C♯ Min.
D Min.
E♭ Min.
E Min.
B Min.
C Min.
C♯ Min.
D Min.
E♭ Min.
E Min.
B Maj.
C Maj.
C♯ Maj.
D Maj.
E♭ Maj.
E Maj.

VII (Principal) TABLE IN

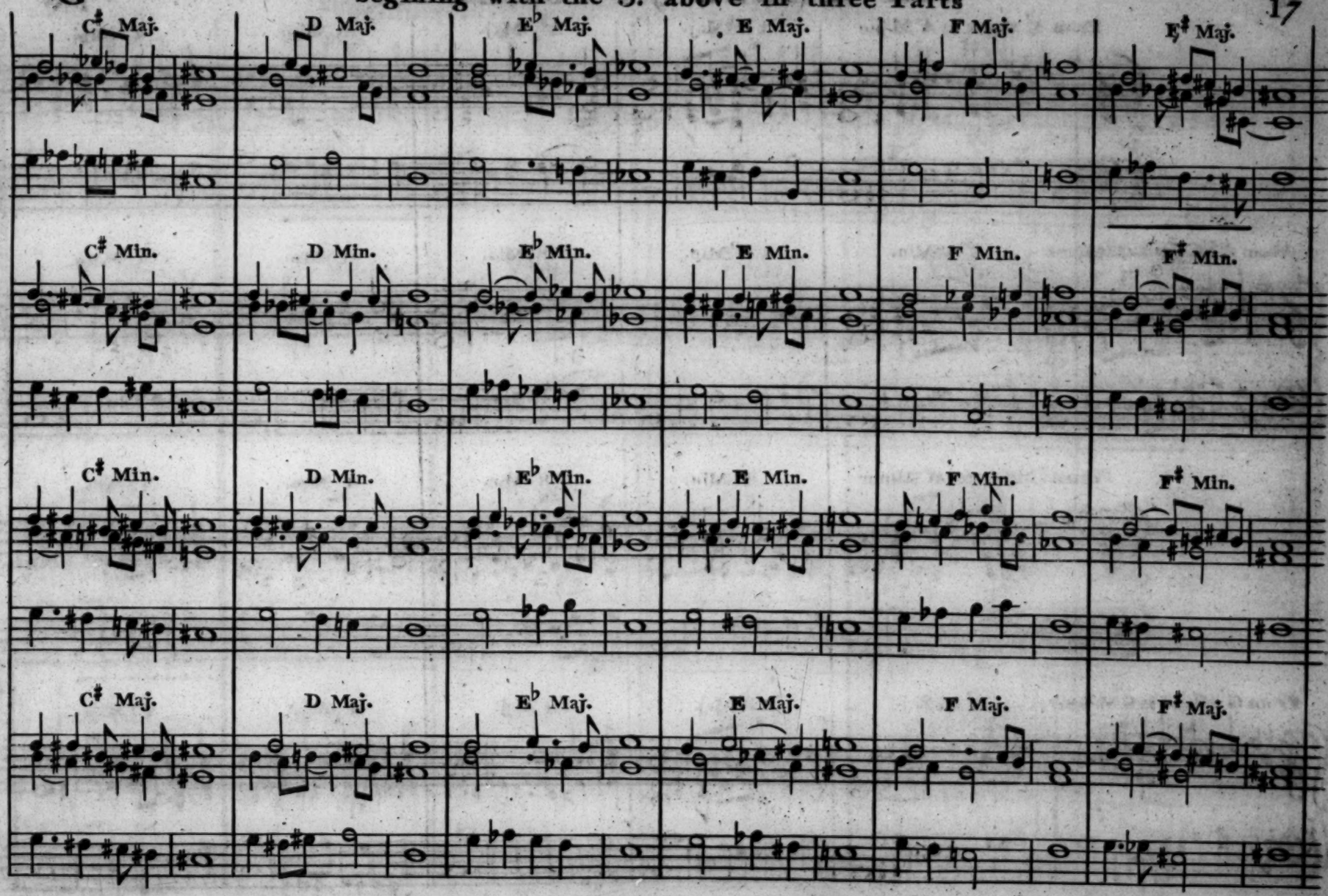



C Maj.
C♯ Maj.
D Maj.
E♭ Maj.
E Maj.
F Maj.
C Min.
C♯ Min.
D Min.
E♭ Min.
E Min.
F Min.
C Min.
C♯ Min.
D Min.
E♭ Min.
E Min.
F Min.
C Maj.
C♯ Maj.
D Maj.
E♭ Maj.
E Maj.
F Maj.

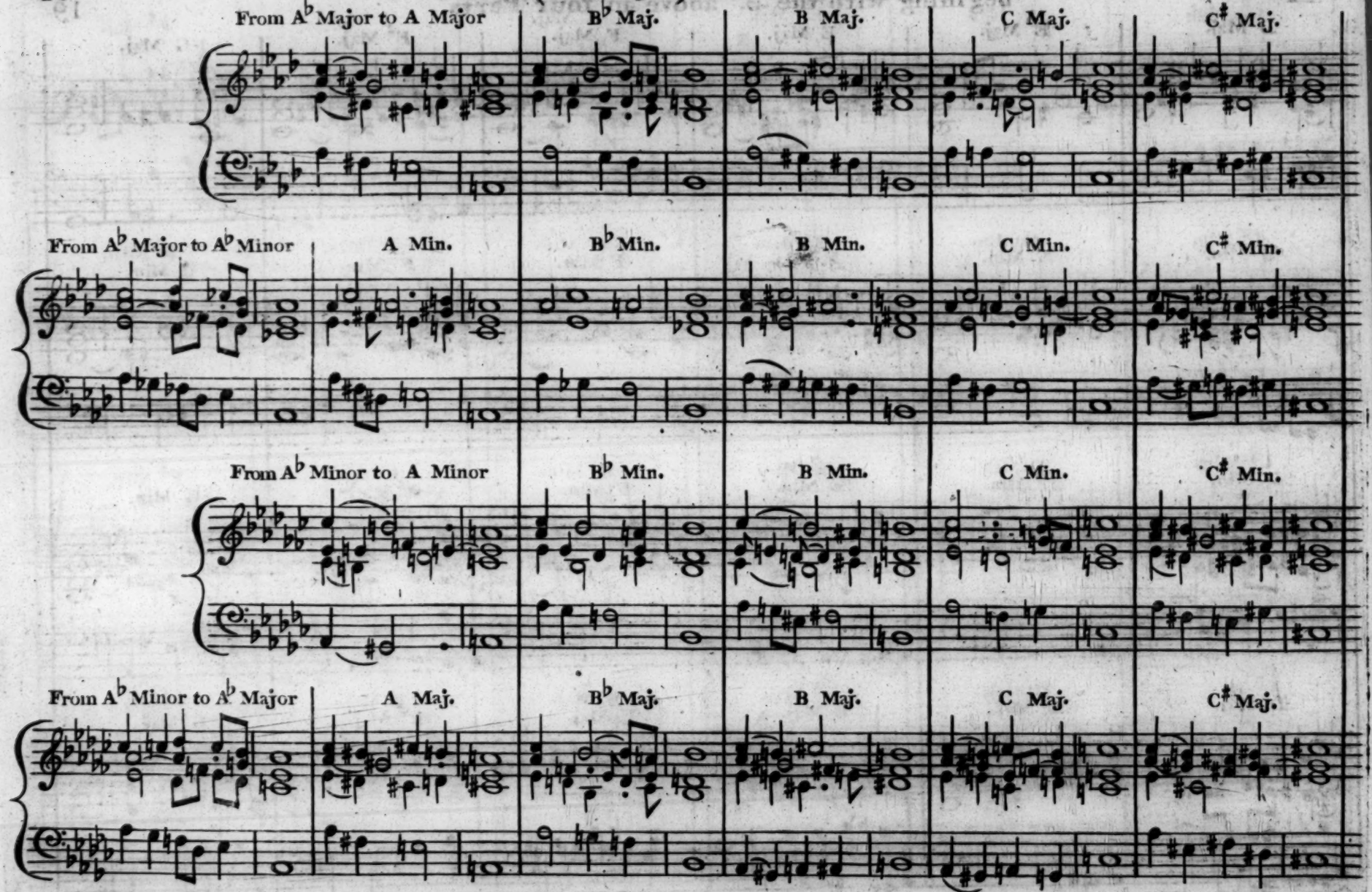
VIII TABLE (being a Tranſpoſition of the 7.th) IN

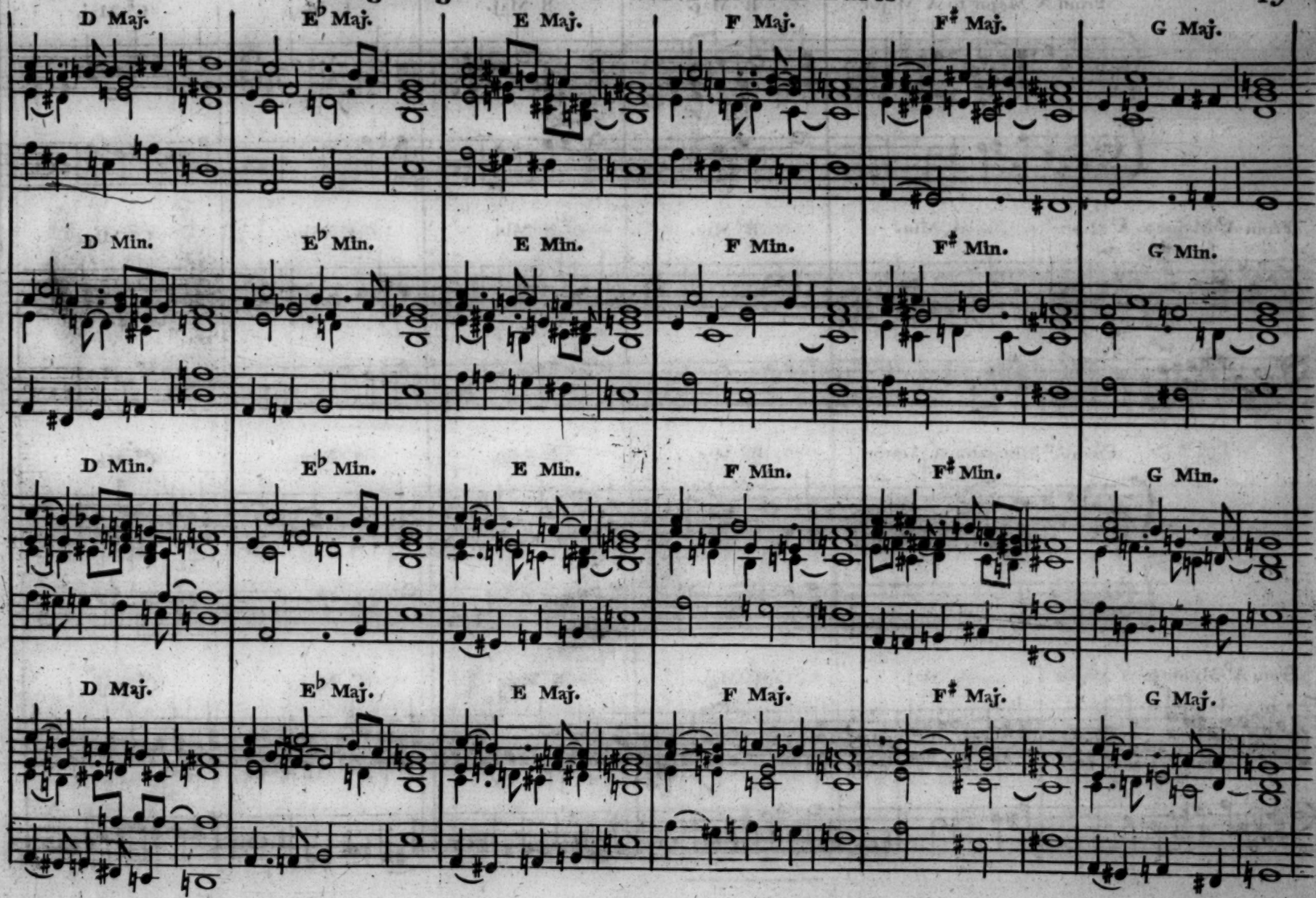


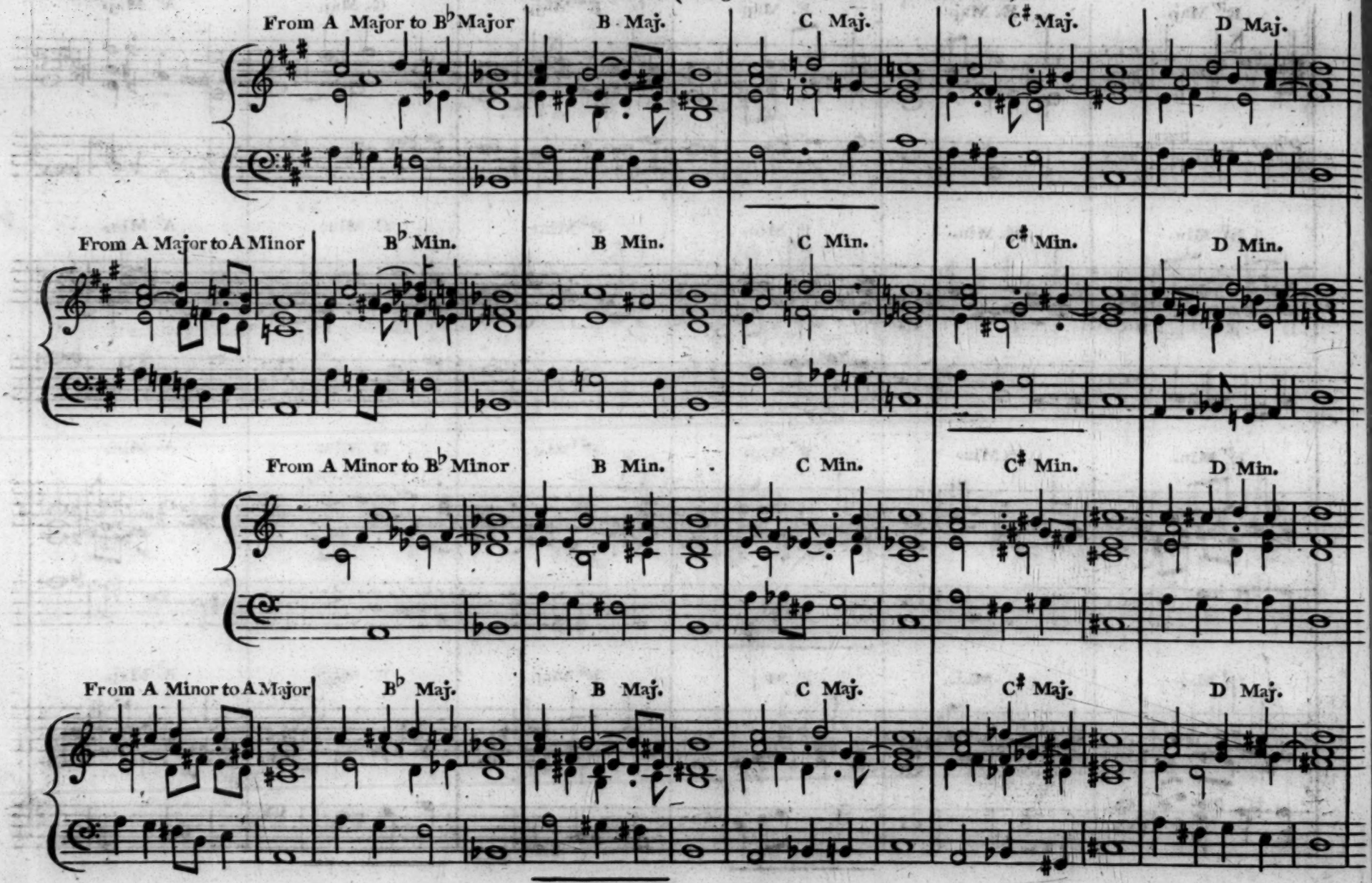
G begining with the 5.th above in three Parts

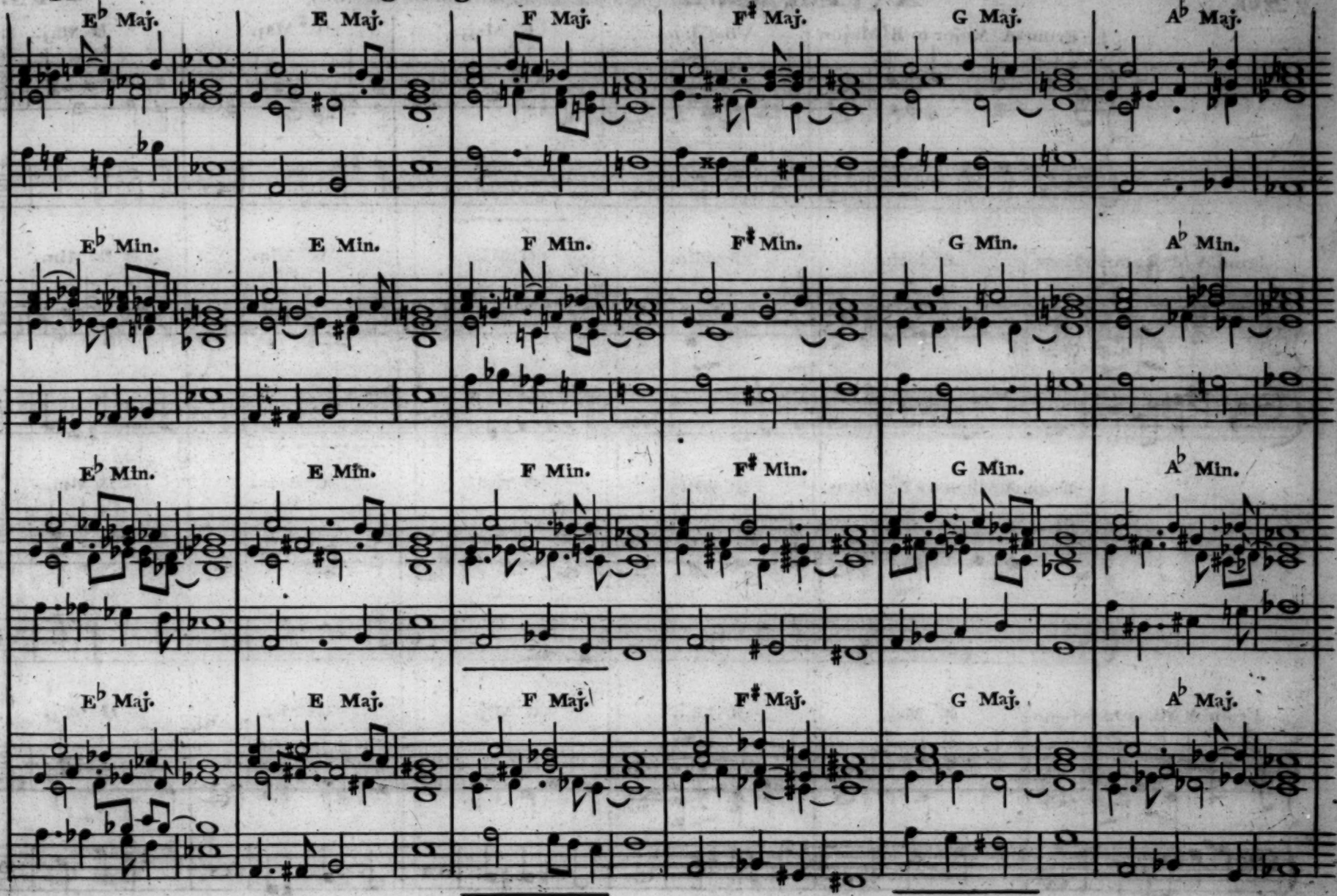


IX (Principal) TABLE IN

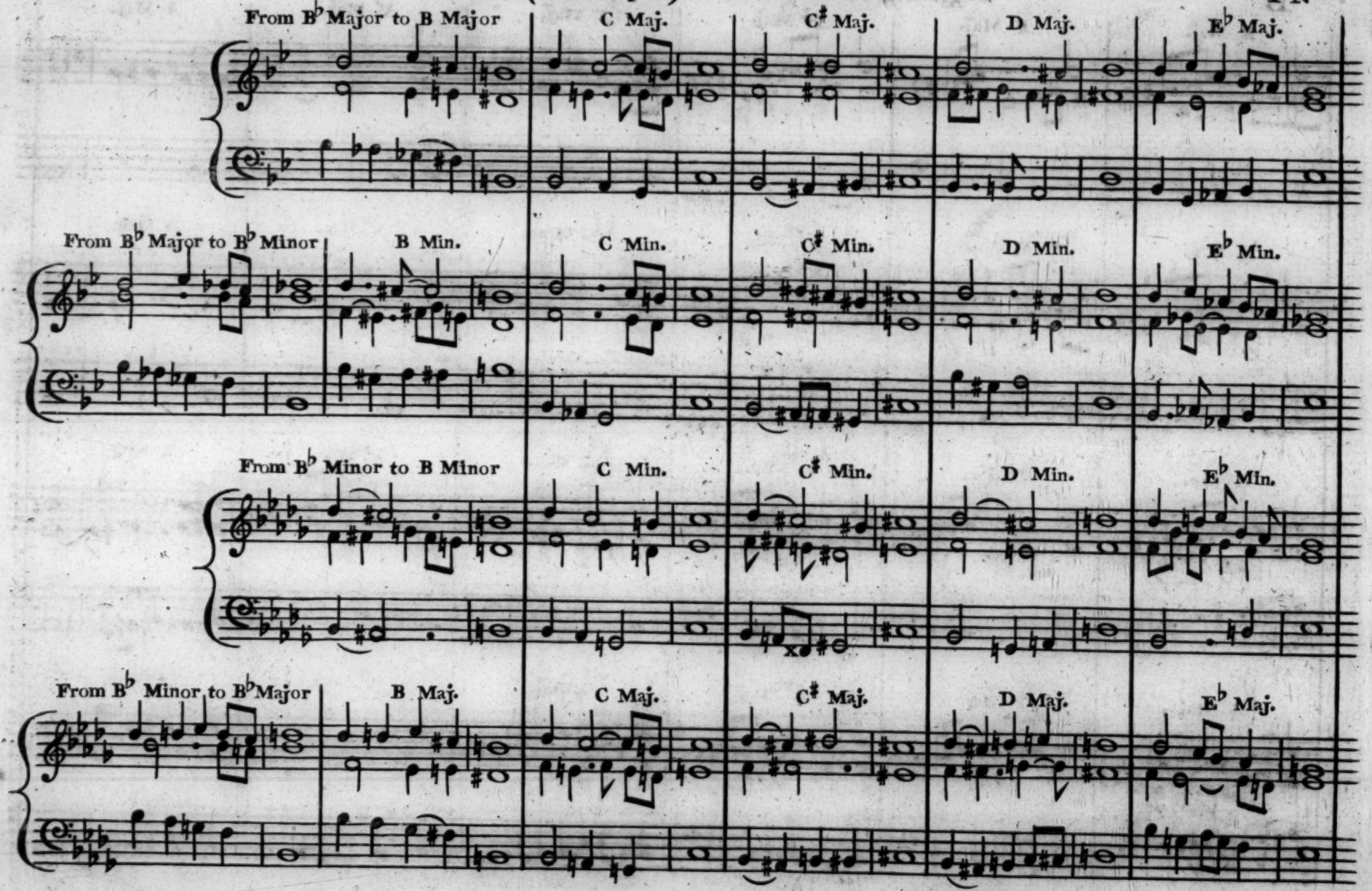


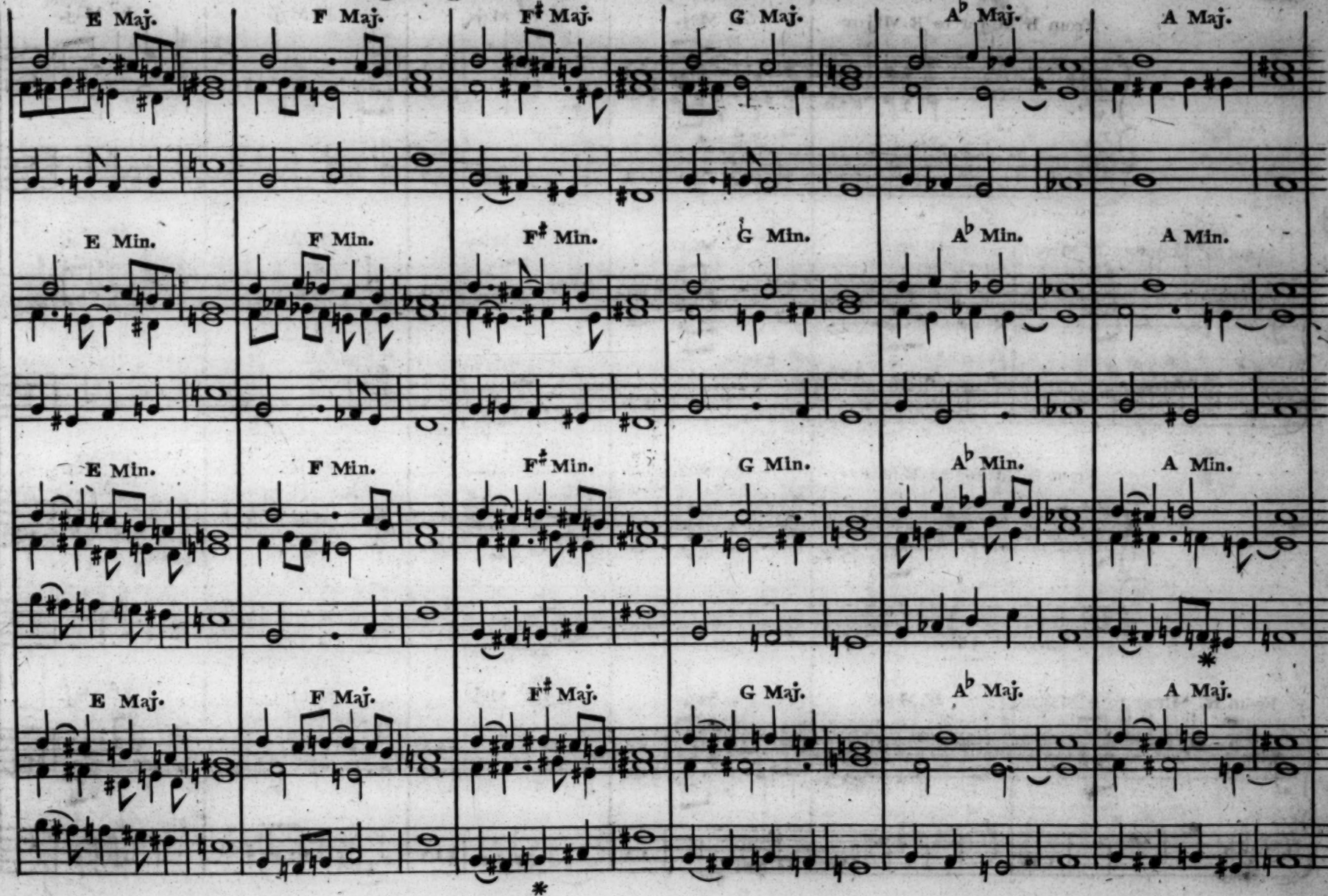

D Maj.
E♭ Maj.
E Maj.
F Maj.
F♯ Maj.
G Maj.
D Min.
E♭ Min.
E Min.
F Min.
F♯ Min.
G Min.
D Min.
E♭ Min.
E Min.
F Min.
F♯ Min.
G Min.
D Maj.
E♭ Maj.
E Maj.
F Maj.
F♯ Maj.
G Maj.


From A Major to B♭ Major
B Maj.
C Maj.
C♯ Maj.
D Maj.
From A Major to A Minor
B♭ Min.
B Min.
C Min.
C♯ Min.
D Min.
From A Minor to B♭ Minor
B Min.
C Min.
C♯ Min.
D Min.
From A Minor to A Major
B♭ Maj.
B Maj.
C Maj.
C♯ Maj.
D Maj.

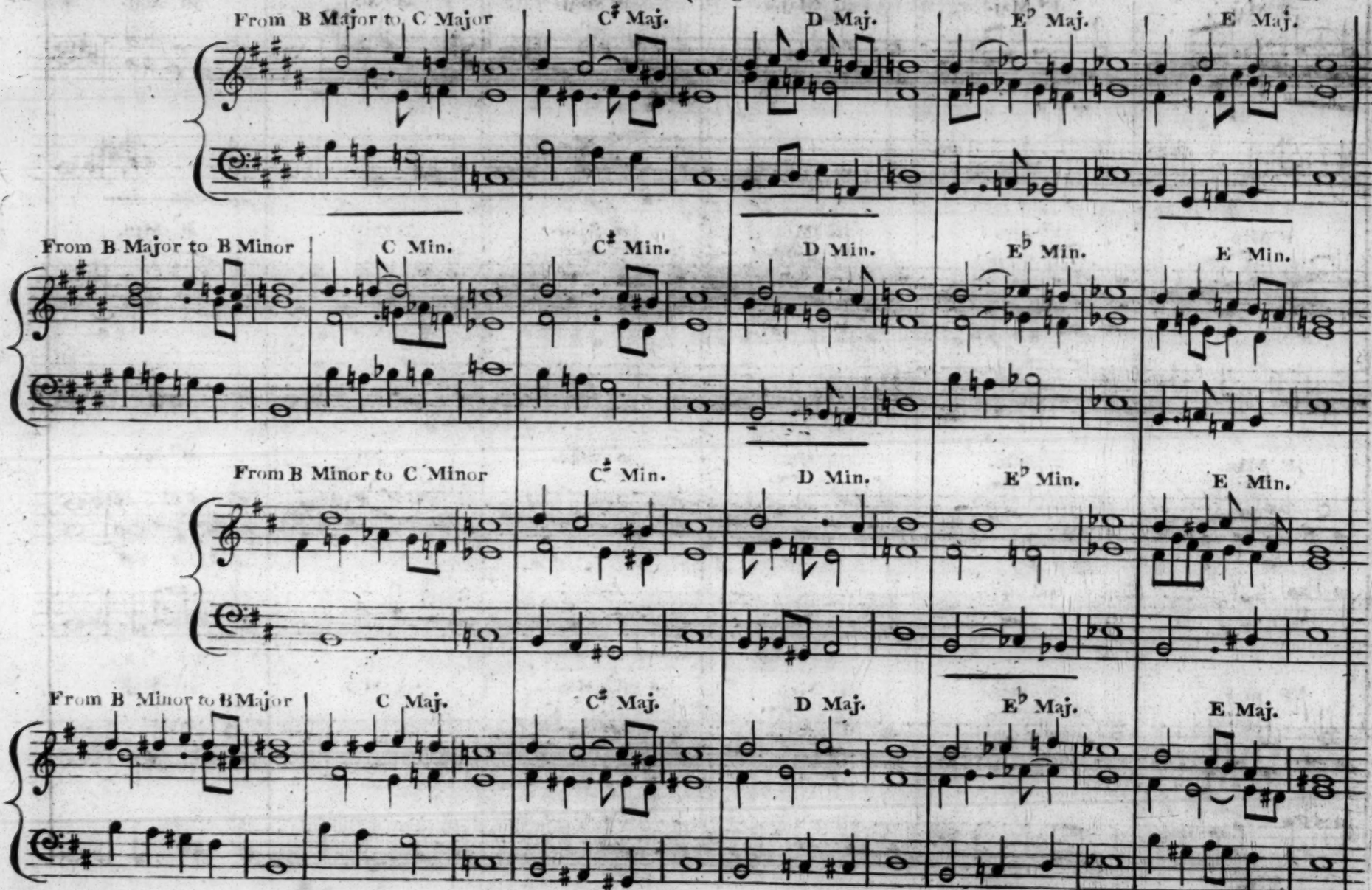

E♭ Maj.
E Maj.
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
E♭ Min.
E Min.
F Min.
F♯ Min.
G Min.
A♭ Min.
E♭ Min.
E Min.
F Min.
F♯ Min.
G Min.
A♭ Min.
E♭ Maj.
E Maj.
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.

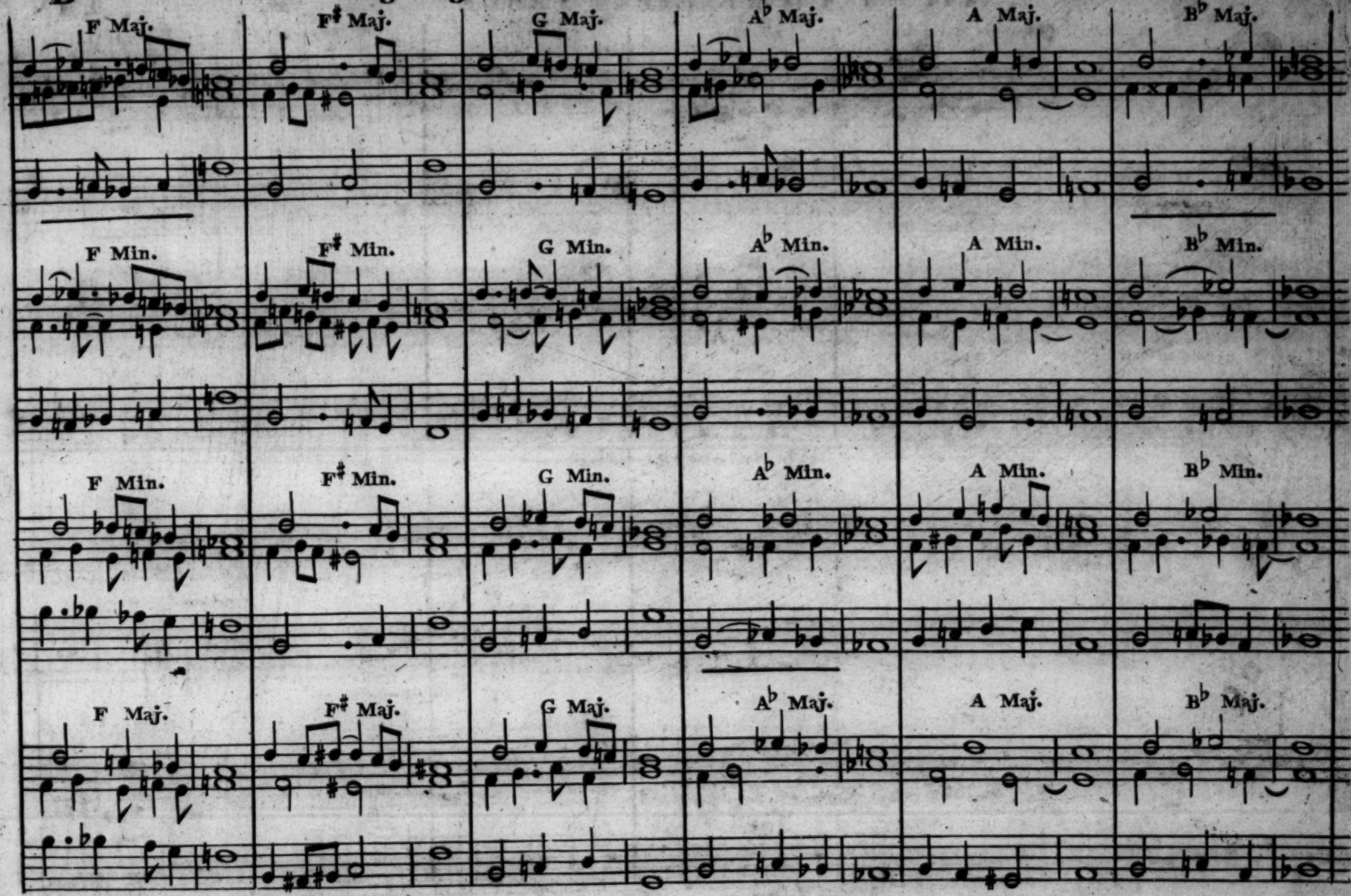
XI (Principal) TABLE IN




E Maj.
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
E Min.
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
E Min.
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
E Maj.
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.

XII TABLE (being a Transposition of the 11.th) IN




F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
F Min.
F♯ Min.
G Min.
A♭ Min.
A Min.
B♭ Min.
F Maj.
F♯ Maj.
G Maj.
A♭ Maj.
A Maj.
B♭ Maj.

I Principal Table

IN

From C major to C♯ major. | D maj. | E♭ maj. | E maj. | F maj.

From C major to C minor

From C minor to C♯ minor

From C minor to C major

III Principal Table

IN

From D major to E♭ major | E maj. | F maj. | F♯ maj. | G maj.

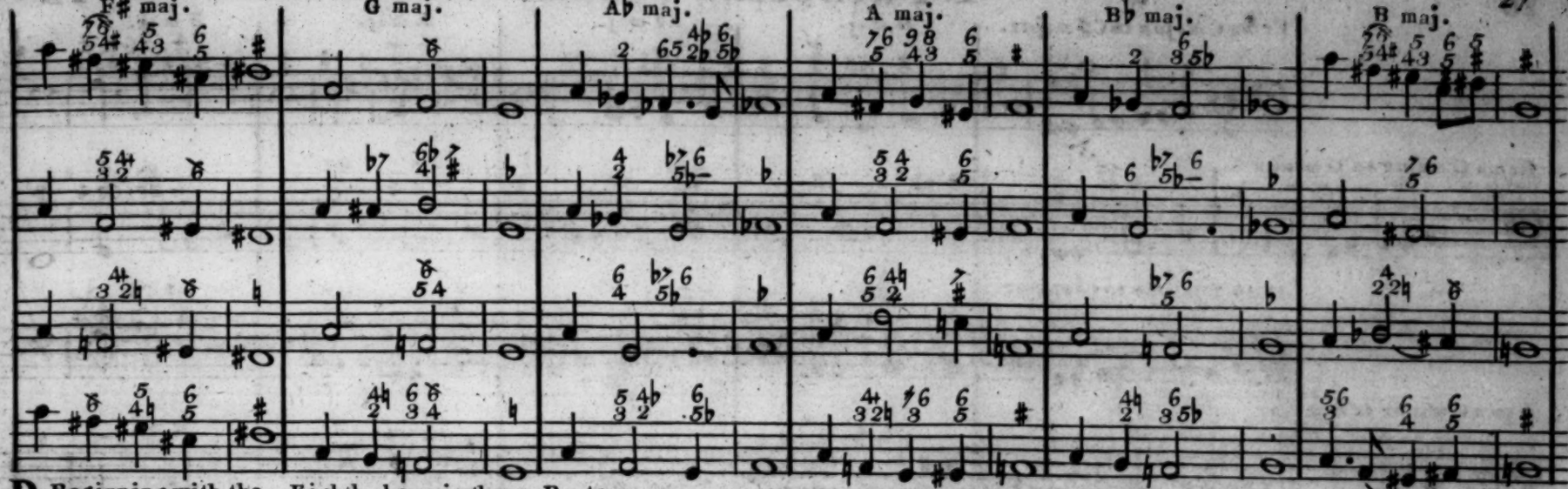
From D major to D minor

From D minor to E♭ minor

From D minor to D major

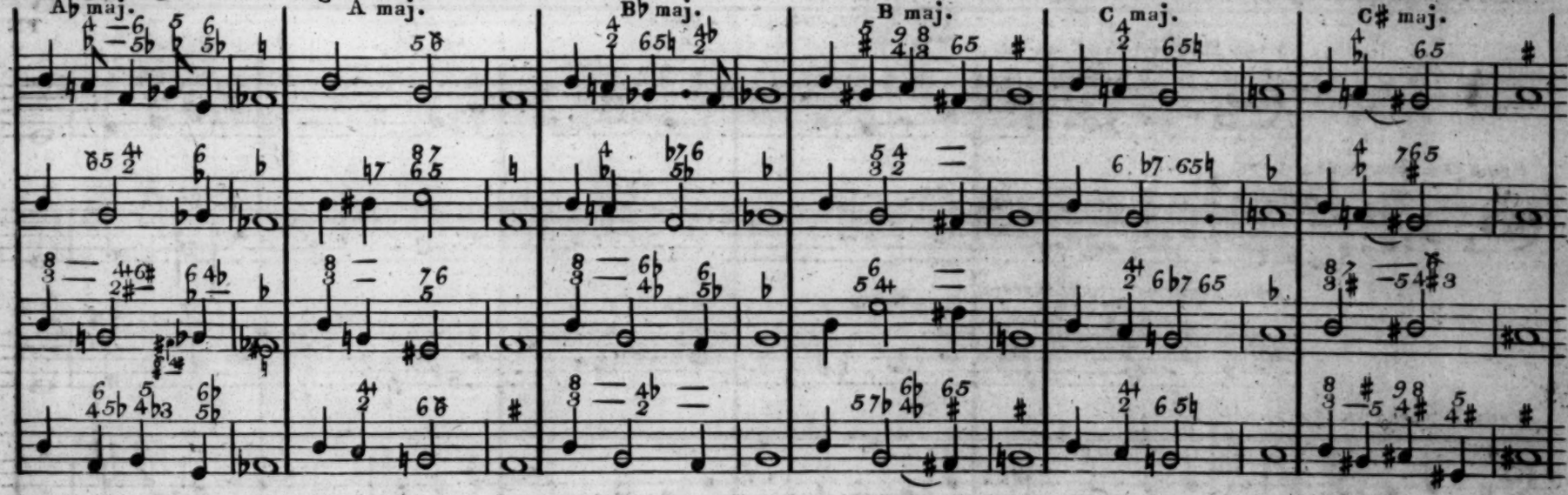
C. Beginning with the Eighth above in four Parts.

F♯ maj. G maj. A♭ maj. A maj. B♭ maj. B maj.

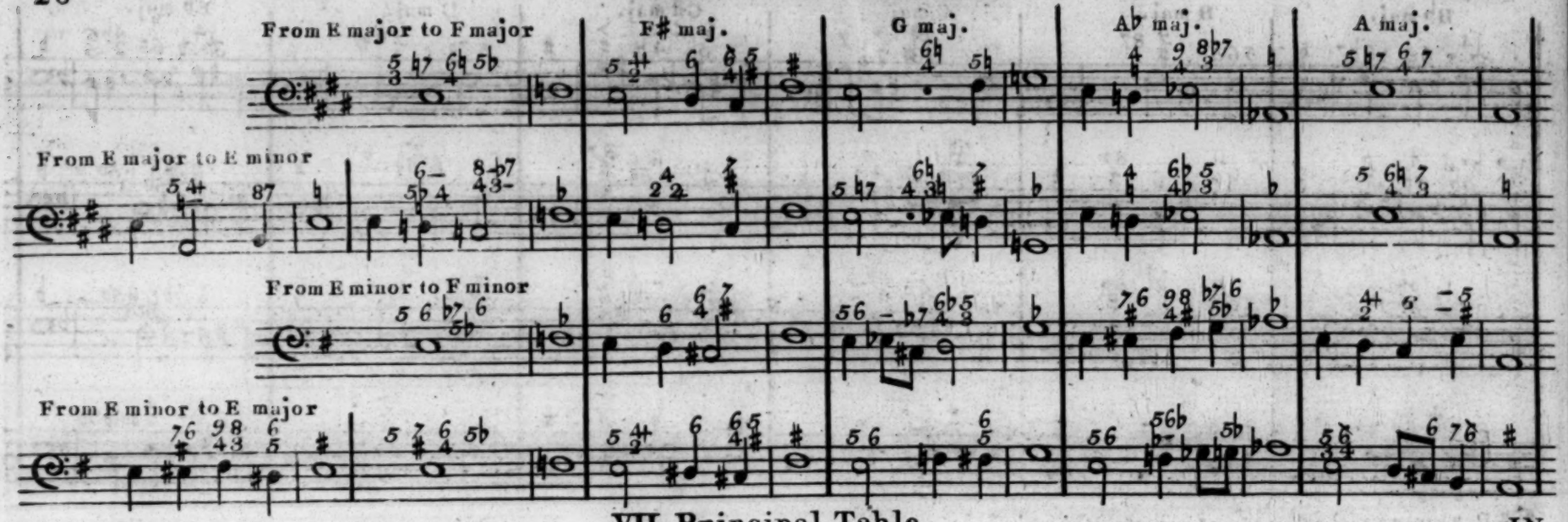


D. Beginning with the Eighth above in three Parts.

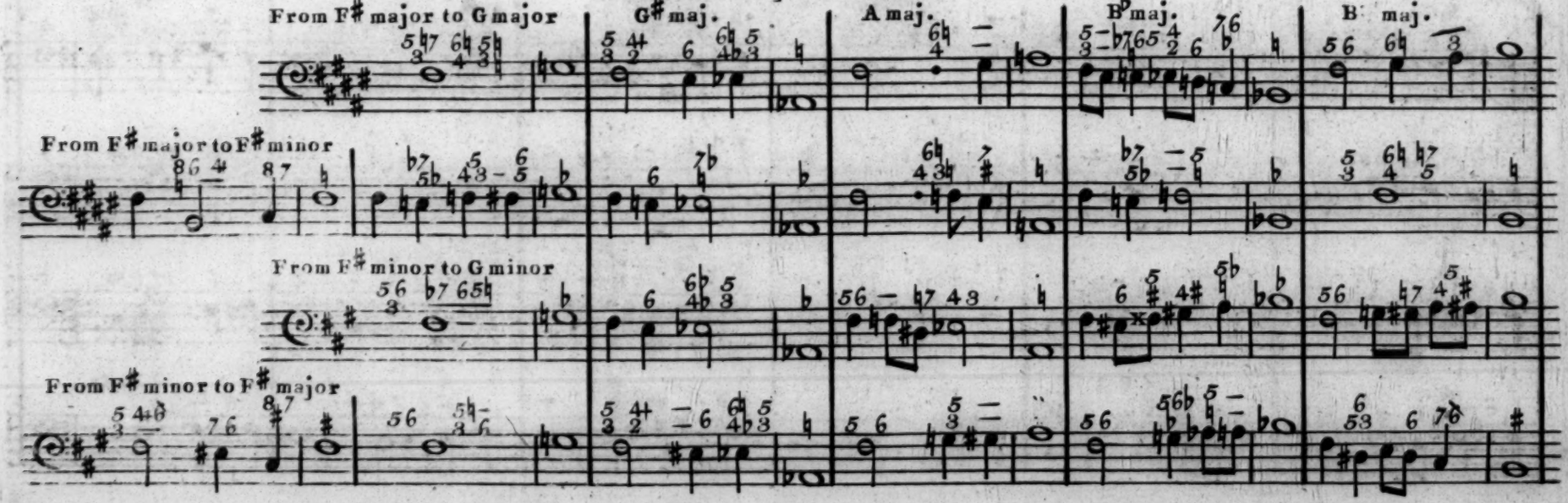
A♭ maj. A maj. B♭ maj. B maj. C maj. C♯ maj.



V Principal Table IN

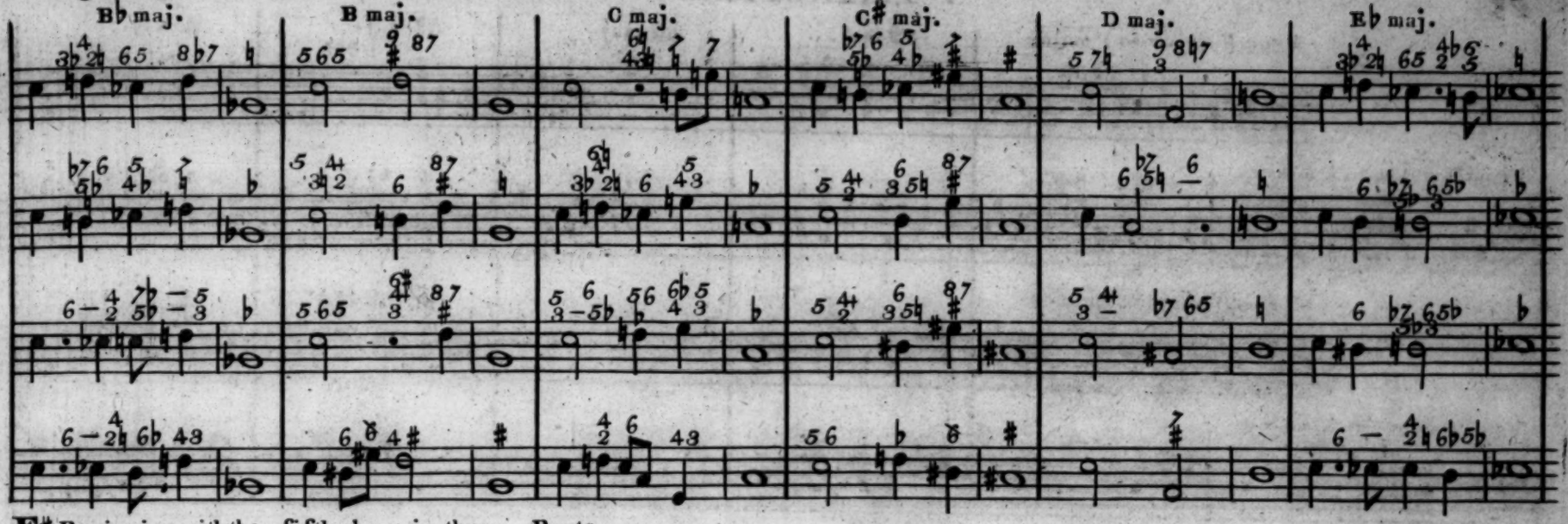


VII Principal Table IN



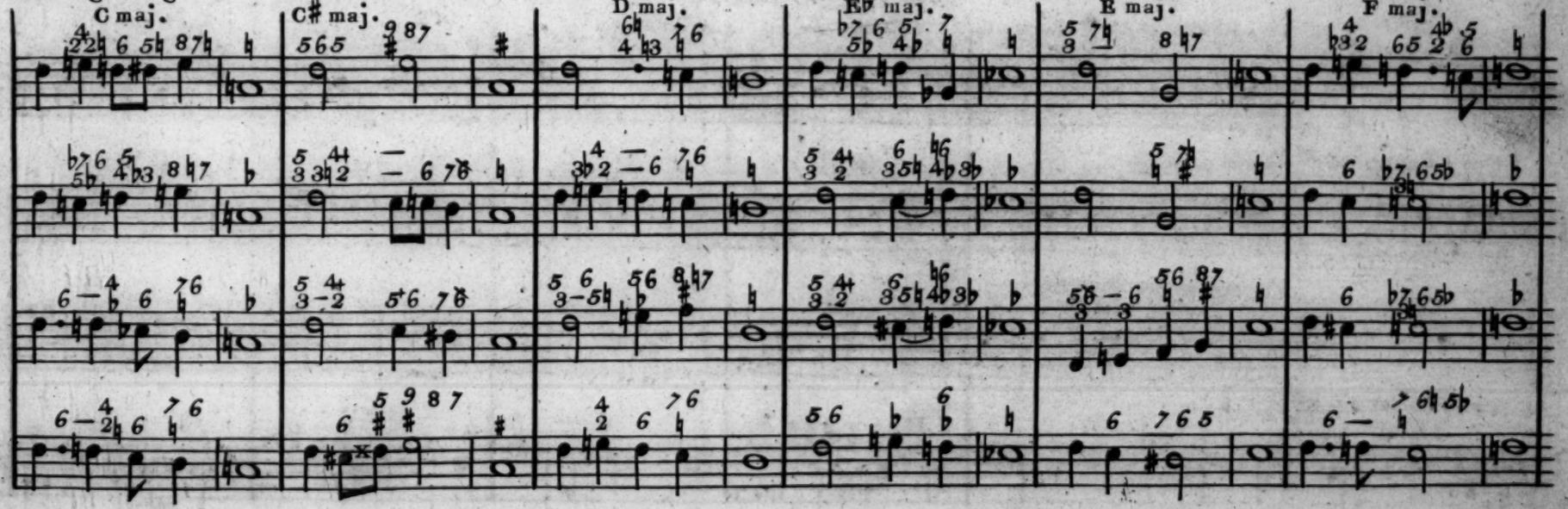
E Beginning with the fifth above in four Parts

B♭ maj. B maj. C maj. C♯ maj. D maj. E♭ maj.

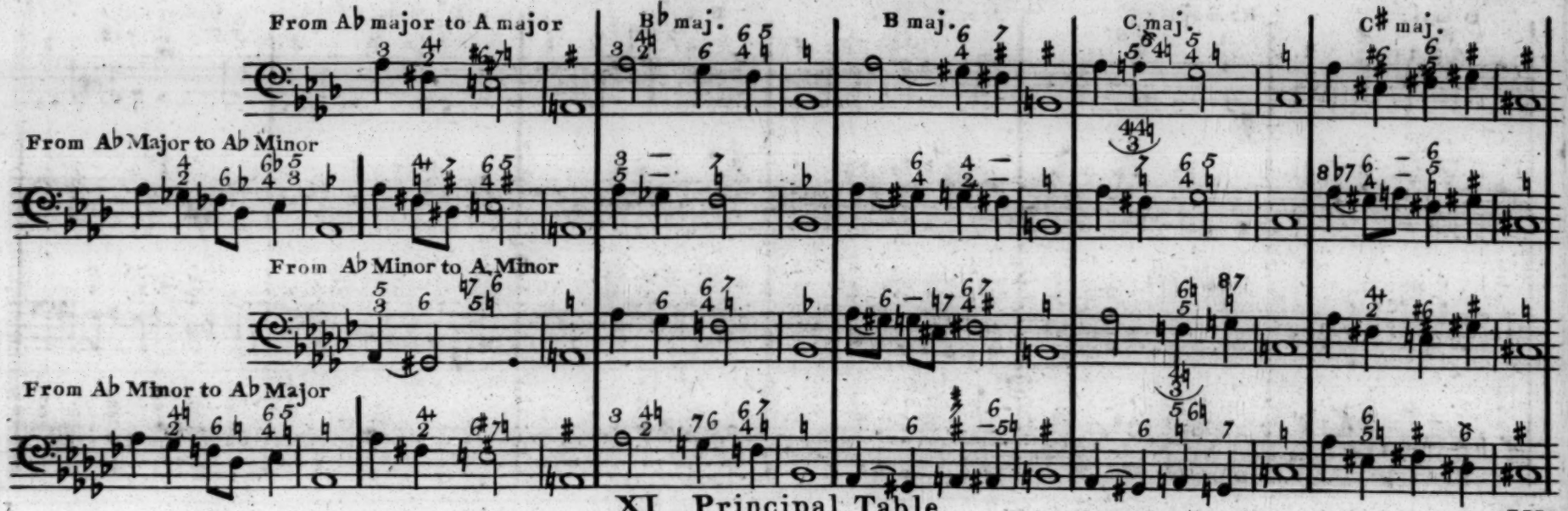


F♯ Beginning with the fifth above in three Parts

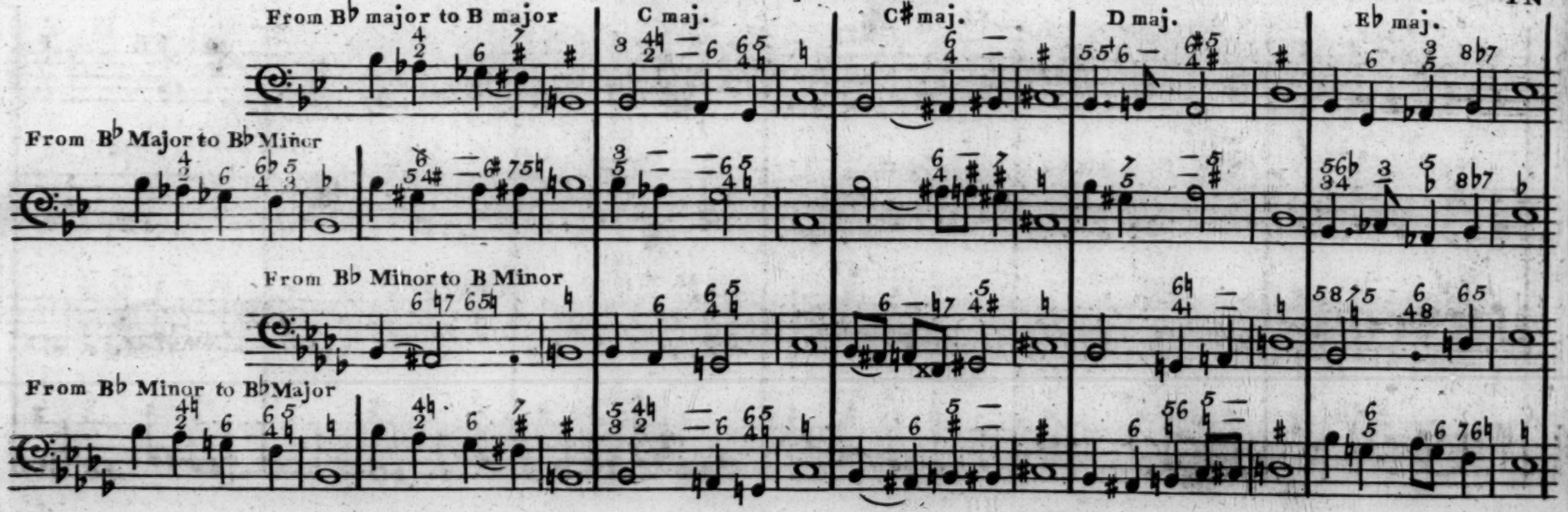
C maj. C♯ maj. D maj. E♭ maj. E maj. F maj.



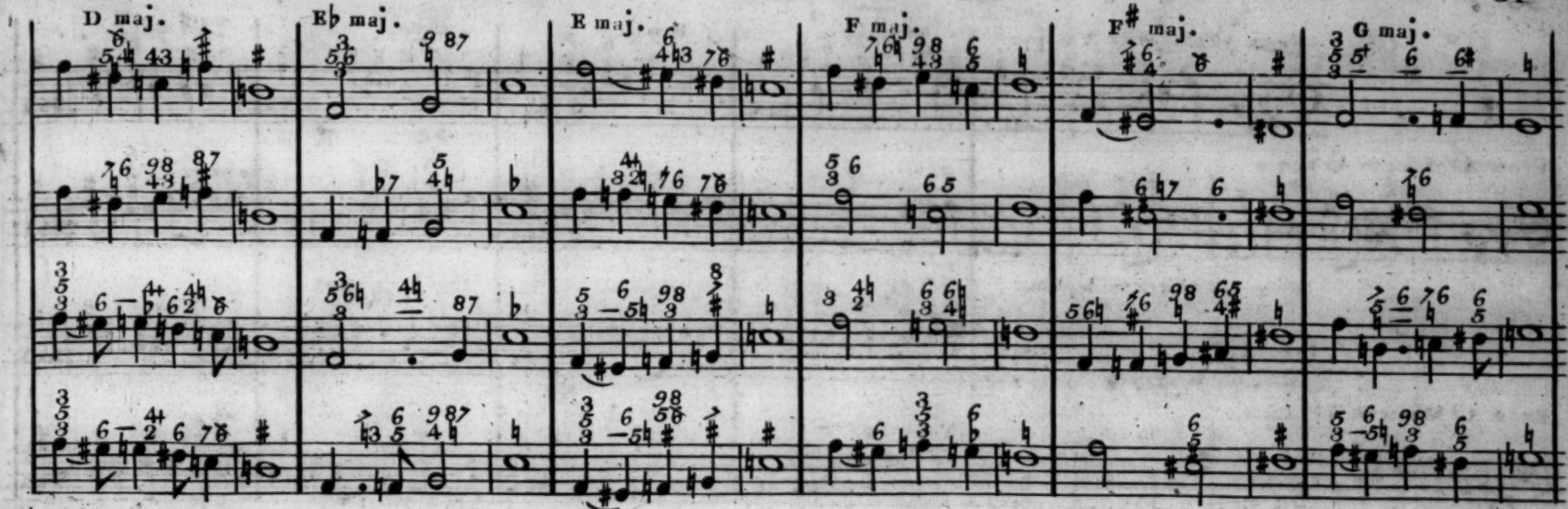
IX Principal Table IN



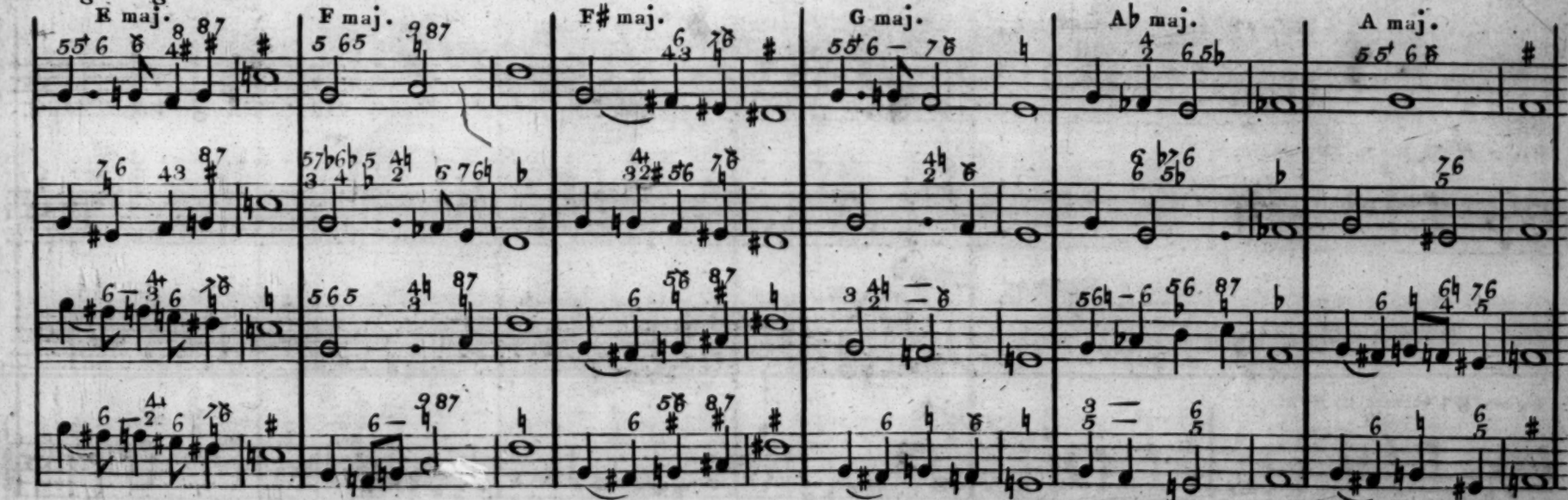
XI Principal Table IN



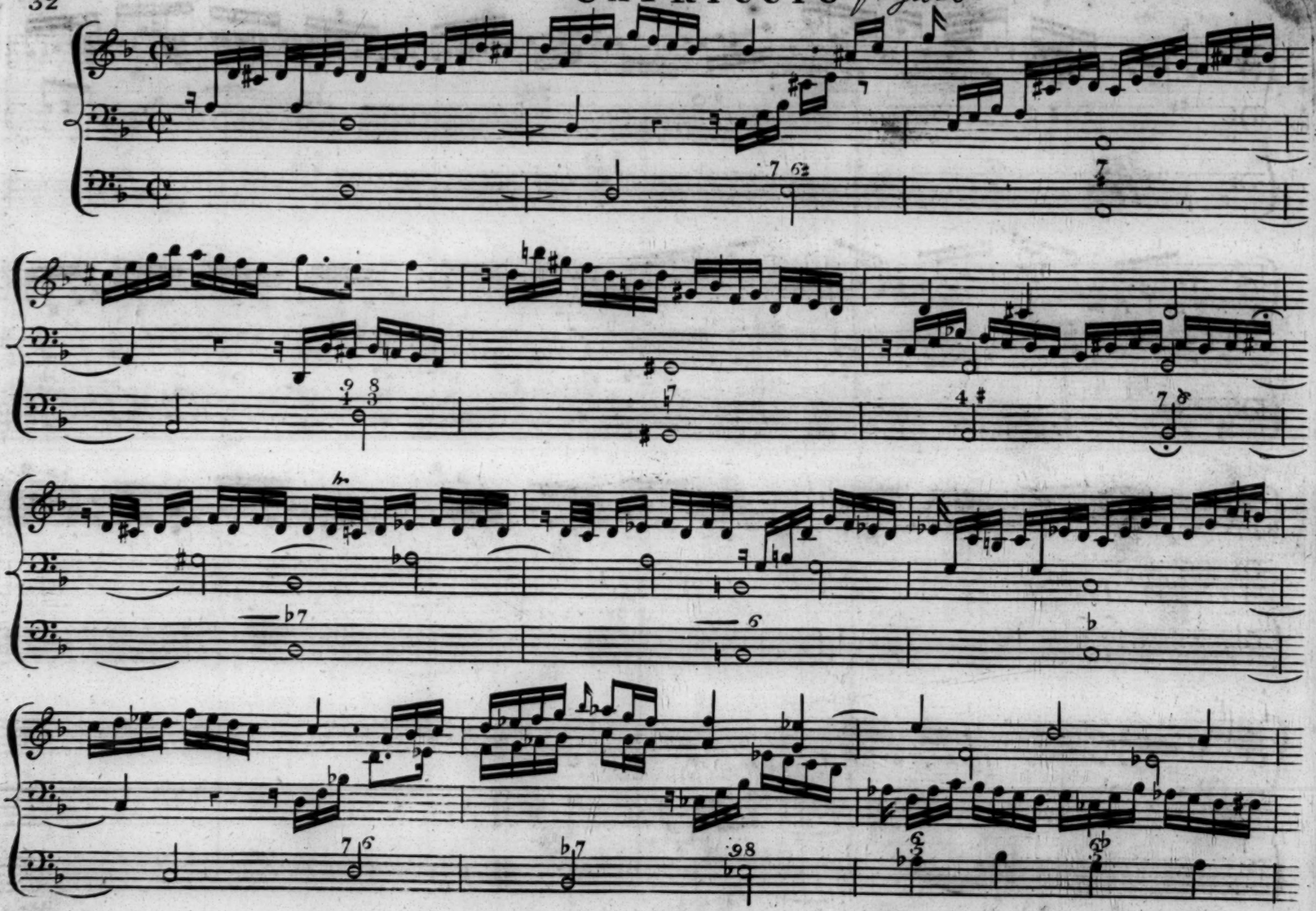
A♭. Beginning with third above in four Parts.

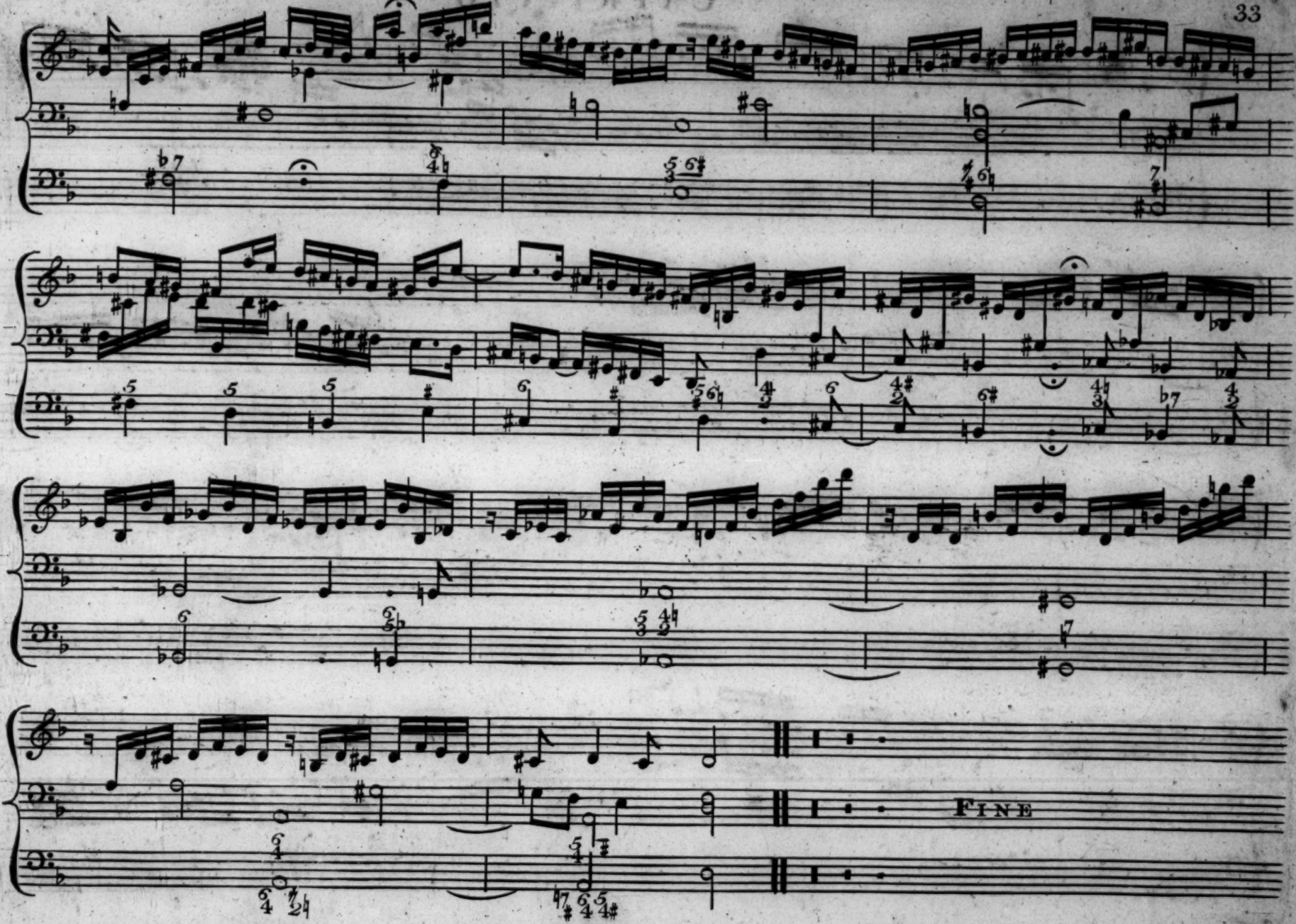


B♭. Beginning with the third above in three Parts.



CAPRICCIO *fugato.*




FINE

~~Preface,~~

~~The author of this following ... [illegible]~~

5 AU 58